THE Hollywood REPORTER

MAY 20, 2016



My Life as a Loudmouth (Long Before Donald Trump)

By Ricky Gervais

ALL ABOUT THE UPFRONTS

Weakness inside the $9B cash grab

Agents brutally assess the networks

And, yes, where to eat!

SHANE BLACK IS BACK. AGAIN

The rise and fall and rise of the Lethal Weapon *wunderkind*

THE WRITERS

Sex, race, condoms, age: A-list overshare on the Showrunner Roundtable

This Time My Finale Won't Suck By Damon Lindelof • TV Producer of the Year: Greg Berlanti

EMMY® 2016

MARRIAGE MADE THREEASY

RACHEL BLANCHARD
GREG POEHLER
PRISCILLA FAIA



BINGE APPROVED

OUTSTANDING COMEDY SERIES

YOU me HER

TV ACADEMY MEMBERS: TAKE THE TIME TO WATCH AND CONSIDER THIS NEW COMEDY. THE FULL SEASON IS HEADING YOUR WAY.

directv.com/youmeher

AUDIENCE NEVER ORDINARY

©2016 AT&T Intellectual Property. All Rights Reserved. AT&T, Globe logo, DIRECTV, and all other DIRECTV marks contained herein are trademarks of AT&T Intellectual Property and/or AT&T affiliated companies. All other marks are the property of their respective owners.

entertainment One

DEVOTION



OUTSTANDING DRAMA SERIES

BINGE APPROVED

KINGDOM

TV ACADEMY MEMBERS: TAKE THE TIME TO WATCH AND CONSIDER THIS ACCLAIMED SERIES. FULL SEASON 2 IS HEADING YOUR WAY.

EMMY® 2016

directv.com/kingdom

©2016 AT&T Intellectual Property. All Rights Reserved. AT&T, Globe logo, DIRECTV, and all other DIRECTV marks contained herein are trademarks of AT&T Intellectual Property and/or AT&T affiliated companies. All other marks are the property of their respective owners.

AUDIENCE NEVER ORDINARY | AT&T





GUESS.COM ART DIR: PAUL MARCIANO PH: RAYAN AYASH © GUESS?, INC. 2016

THE Hollywood REPORTER
MAY 20, 2016 NO. 15



THE WRITERS ISSUE

48 The Showrunner Roundtable
"You're just aware of the fact that as a girl, you can't screw up," says *The People v. O.J. Simpson*'s Nina Jacobson as 12 of TV's top showrunners get candid about sex, race, condoms and the smoother road for "white dudes" behind the camera. **By Lacey Rose**

58 Before There Was Donald Trump …
A sharp-tongued Brit made his fortune playing "delusional middle-aged men who say stupid things," but even Ricky Gervais acknowledges the Republican frontrunner has his bloviating characters beat.

62 'I Still Fight About Everything'
Greg Berlanti, *THR*'s Producer of the Year, spent his early career arguing for gay kisses and abortion storylines. He insists he hasn't stopped pushing, though with his superhero empire, his demands have changed.

68 What's in a Name?
Tina Fey, Jason Katims, Jenji Kohan, Damon Lindelof and more reveal the weird, funny backstories behind those title cards (the names of their production companies) seen at the end of their TV shows. **By Lesley Goldberg**

70 Shane Black Is Still Looking for Action
He wrote *Lethal Weapon*, made millions and threw legendary parties. He had it made — that is, until everything blew to pieces. Now he's back for more. **By Benjamin Svetkey**

58

"You can tell jokes about race, about disability, about sex, without them being racist, disablist or sexist," says Gervais. He was photographed March 10 at Sunbeam Studios in London.

PHOTOGRAPHED HERE AND FOR THE COVER BY Austin Hargrave

CONGRATULATIONS

GREG BERLANTI

ON BEING NAMED
TV PRODUCER OF THE YEAR



YOU'LL ALWAYS BE OUR SUPERHERO

YOUR FRIENDS AT

THE CW
DARE TO DEFY

THE Hollywood REPORTER

MAY 20, 2016 NO. 15



48

"After *Friends* ... I felt like, 'I've done that, I can't compete with myself.' So I did a documentary about Holocaust stuff," says showrunner Marta Kauffman, photographed April 17 in Los Angeles.



40

Frame Forever Karlie skinny jeans ($239) is a favorite of top stylists Petra Flannery and Micaela Erlanger.



46

Pathar beef kebab with garlic chips and bone marrow nihari is a specialty at Indian Accent restaurant near Carnegie Hall.

DEPARTMENTS

THE REPORT

TV Upfronts: Inside the $9B Cash Grab **13**
Analysts predicting a record haul for broadcasters are glossing over big weaknesses.

ABOUT TOWN

The Red Carpet **24**
At the premiere of *The Angry Birds Movie* and City Year Los Angeles' Spring Break benefit.

THE BUSINESS

Who'll Win and Lose in Digital Media's Rush to Video **34**
"We want to do TV, but we want to do it in a different way," says BuzzFeed founder and CEO Jonah Peretti, as sinking ad rates force increasingly desperate web outlets to chase TV dollars with no clear strategy. **By Michael Wolff**

This Time My Finale Won't Suck **36**
HBO's *The Leftovers* showrunner has started writing his big finish, determined not to enrage fans as he did with *Lost*. **By Damon Lindelof**

STYLE

Indigo Girls of 2016 ..... **40**
Some of *THR*'s 25 Most Powerful Stylists answer that most pressing of fashion questions: What jeans should I buy?

Game Face: Stars' New Nightmare **42**
Stray expressions of scorn, disgust, disbelief and shame as disseminated by a 24/7 social media machine are providing the ultimate "gotcha" entertainment today.

Upfronts: Where to Eat **46**
Want to be seen, preen or just hide your mien (at a hot new canteen)? This guide to NYC's new restaurants is rip-out ready to go.

REVIEWS

Film **72**
X-Men: Apocalypse **By Todd McCarthy**
Alice Through the Looking Glass **By Sheri Linden**

CORRECTION In 1993, authorities declined to pursue charges against Woody Allen after an investigation (*THR* 5/13).

KAUFFMAN PHOTOGRAPHED BY Austin Hargrave

JEANS: JAMIE CHUNG. INDIAN: CHRISTOPHER VILLANO/COURTESY OF THE DOOR.

#WorkingBetter

HOW THE ZIPPER, BRASSIERE AND YO-YO CAN HELP TRADEMARKS WORK BETTER.

Protecting trademarks protects a company's future.

Please use the Xerox name only as an adjective to identify our products and services, not as a verb, "to Xerox," or noun, "Xeroxes." So our name doesn't risk becoming generic and go the way of the humble yo-yo. **Work can work better.**

xerox

©2016 Xerox Corporation. All rights reserved. Xerox®, Xerox and Design® and Work Can Work Better are trademarks of Xerox Corporation in the U.S. and/or other countries.

NETFLIX

A NETFLIX ORIGINAL FILM

RICKY GERVAIS ERIC BANA

SPECIAL CORRESPONDENTS

Now Streaming


MISSING


essage to rebel captors: Free our journalists
NEW YORK NEWS
STS TAKEN HOSTAGE BY LIBERATION FRONT
dollar for
ur heroes
U.S. Rallies for American
Fight continues to


NEW YORK NEWS
30% Chance of Thunderstorm Late Aft, 86 / Weather: P.28 ★ ★
LATE CITY FINAL
$1.00
Missing in South America

THE Hollywood REPORTER

Janice Min
PRESIDENT/CHIEF CREATIVE OFFICER, ENTERTAINMENT GROUP

Matthew Belloni
EXECUTIVE EDITOR

Alison Brower
DEPUTY EDITORIAL DIRECTOR

Shanti Marlar
CREATIVE DIRECTOR

Sudie Redmond
EXECUTIVE MANAGING EDITOR

Stephen Galloway
EXECUTIVE EDITOR, FEATURES

Jennifer Laski
PHOTO & VIDEO DIRECTOR

Jeanie Pyun
DEPUTY EDITOR

Peter Flax
FEATURES EDITOR

Joe Bel Bruno
NEWS DIRECTOR

EDITOR-AT-LARGE Kim Masters

FILM

FILM EDITOR Gregg Kilday • **SENIOR FILM WRITERS** Borys Kit, Pamela McClintock, Tatiana Siegel • **FILM REPORTER** Rebecca Ford
STAFF WRITER, FILM Mia Galuppo • **CHIEF FILM CRITIC** Todd McCarthy • **FILM & THEATER CRITIC** David Rooney • **INTERNATIONAL FILM EDITOR** Deborah Young

TELEVISION

TELEVISION EDITOR Lacey Rose • **CHIEF TELEVISION CRITIC** Tim Goodman • **TELEVISION CRITIC** Daniel J. Fienberg • **TELEVISION EDITOR, EAST COAST** Marisa Guthrie
TELEVISION NEWS EDITOR Lesley Goldberg • **SENIOR WRITER, TELEVISION** Michael O'Connell • **TELEVISION WRITERS** Bryn Elise Sandberg, Kate Stanhope

SENIOR EDITOR Benjamin Svetkey • **SENIOR EDITOR, AWARDS** Anna Lisa Raya • **SENIOR EDITOR, COPY** Mike Barnes • **MUSIC EDITOR** Shirley Halperin • **REVIEWS EDITOR** Jon Frosch
STYLE EDITOR Carol McColgin • **SENIOR WRITERS** Seth Abramovitch, Gary Baum, Scott Johnson • **SENIOR REPORTER** Rebecca Sun • **INTERNATIONAL BUSINESS EDITOR** Georg Szalai
WEST COAST BUSINESS EDITOR Paul Bond • **SENIOR EDITOR, NEW YORK** Eriq Gardner • **BOOKS EDITOR** Andy Lewis • **STAFF WRITER** Chris Gardner • **STAFF WRITER, DIGITAL MEDIA** Natalie Jarvey • **STAFF REPORTER** Ashley Cullins
ASSOCIATE EDITOR Lindsay Flans • **ASSISTANT STYLE EDITOR** Jane Carlson • **EDITORIAL ASSISTANTS** Kendal McAlpin, Brian Porreca • **ASSISTANT TO THE CHIEF CREATIVE OFFICER** Beno Akram

ART

DESIGN DIRECTOR Peter B. Cury • **ART DIRECTOR** Kelsey Stefanson • **ASSOCIATE ART DIRECTORS** Christopher Hawkins, Fah Sakharet • **ASSISTANT ART DIRECTOR** Nicholas Brawley • **SENIOR DESIGNER** Jen Cienfuegos

ART PRODUCTION MANAGER Michelle Mondragon • **ART PRODUCTION ASSOCIATE** Amanda Tannen

PHOTO & VIDEO

DEPUTY PHOTO DIRECTOR Carrie Smith • **PHOTO EDITORS** Chelsea Archer, Michelle Stark • **SENIOR PHOTO PRODUCER** Kate Pappa
ASSOCIATE PHOTO EDITORS Tristan Cassel, Kimberly Diehl, Jared Rosenthal • **PHOTO RESEARCHER** Megan Downie • **PHOTO & VIDEO ASSISTANT** Dustin Hattier • **PHOTO EDITOR-AT-LARGE** Jenny Sargent

HEAD OF PRODUCTION, VIDEO Stephanie Fischette • **VIDEO PRODUCERS** Victoria McKillop, Laela Zadeh • **ASSOCIATE PRODUCER, VIDEO** Natalie Heltzel • **LEAD VIDEO EDITOR** Victor Klaus
JUNIOR VIDEO EDITOR Alfred Aquino • **JUNIOR VIDEO EDITOR/MOTION GRAPHICS ARTIST** Jose Cortez

THR.COM

DEPUTY EDITOR Kimberly Nordyke • **ASSIGNMENT EDITOR** Erik Hayden • **SENIOR EDITOR** Jackie Strause • **STAFF EDITOR** Ryan Parker • **STAFF EDITOR, NEW YORK** Hilary Lewis
INTERNATIONAL EDITOR Abid Rahman • **ASSOCIATE STYLE EDITOR** Stephanie Chan • **ASSOCIATE EDITORS** Jennifer Konerman, Ashley Lee • **COPY CHIEF** Pete Keeley • **PHOTO EDITORS** Mike Jianu, Amy Kaplan, Christina Pompa-Kwok • **DIGITAL CONTENT EDITOR, VIDEO** Annie Howard • **SOCIAL MEDIA MANAGER** Jennifer Liles • **SOCIAL MEDIA EDITOR** Sarah Gidick
SOCIAL MEDIA COORDINATOR Christina Schoellkopf • **ASSISTANT EDITORS** Meena Jang, Samantha Reed, Natalie Stone, Arlene Washington • **AWARDS BLOGGER/ANALYST** Scott Feinberg

COPY

ASSOCIATE MANAGING EDITOR Jennifer H. Levin • **DEPUTY COPY CHIEF** Darah Head • **SENIOR COPY EDITOR** Cheryl Cheng • **CONTRIBUTING COPY EDITOR** Andy Eiser

INTERNATIONAL

INTERNATIONAL NEWS EDITOR Kevin Cassidy • **EUROPE BUREAU CHIEF** Scott Roxborough • **ASIA BUREAU CHIEF** Patrick Brzeski • **CANADA BUREAU CHIEF** Etan Vlessing
CORRESPONDENTS Agustin Mango **ARGENTINA** • Pip Bulbeck **AUSTRALIA** • Rhonda Richford **FRANCE** • Karen Chu **HONG KONG** • Ariston Anderson **ITALY** • Nyay Bhushan **INDIA** • Gavin J. Blair **JAPAN**
Lee Hyo-won **KOREA** • John Hecht **MEXICO** • Nick Holdsworth, Vladimir Koslov **RUSSIA** • Pamela Rolfe **SPAIN** • Alex Ritman **U.K.** • **FILM REVIEWERS** Harry Windsor **AUSTRALIA** • Clarence Tsui **CHINA**
Jordan Mintzer **FRANCE** • Elizabeth Kerr **HONG KONG** • Boyd Van Hoeij **LUXEMBOURG** • Jonathan Holland **SPAIN** • Stephen Dalton, Leslie Felperin, Neil Young **U.K.** • Lisa Tsering **U.S.**

CONTRIBUTING EDITORS

Bill Carter • Carolyn Giardina **TECH** • Jonathan Handel **LABOR** • Austin Hargrave • Bill Higgins • Wesley Mann
Miller Mobley • Degen Pener **CULTURE** • Joe Pugliese • Ramona Rosales • Michael Walker • Michael Wolff

Lynne Segall
EXECUTIVE VICE PRESIDENT/GROUP PUBLISHER, ENTERTAINMENT GROUP

Elisabeth Deutschman
VICE PRESIDENT, TELEVISION & MEDIA

Victoria Gold
VICE PRESIDENT, ENTERTAINMENT

Alison Smith
MANAGING DIRECTOR, INTERNATIONAL SALES

Tyler Moss Del Vento
MANAGING DIRECTOR, FASHION & BEAUTY

ADVERTISING

EXECUTIVE DIRECTOR, WEST COAST BRAND PARTNERSHIPS Bill Corvalan • **EXECUTIVE DIRECTOR, INDEPENDENT FILM & TALENT** Debra Fink • **EXECUTIVE DIRECTOR, TELEVISION & FILM** Bellinda Alvarez
EXECUTIVE DIRECTOR, TELEVISION Scott Perry • **EXECUTIVE DIRECTOR, LUXURY** Alex von Bargen • **EXECUTIVE DIRECTORS, BRAND PARTNERSHIPS** Hillary Gilmore, Tim Malone, Randi Windt
SENIOR DIRECTOR, BRAND PARTNERSHIPS Karbis Dokuzyan • **DIRECTORS, BRAND PARTNERSHIPS** Gabrielle Koenig, Amy Jo Lagermeier, Justine Matthews, Brittany Strametz, Robert Zayas
DIRECTOR, FASHION, BEAUTY & RETAIL Meredith Davis • **SENIOR ACCOUNT DIRECTOR** Lori Copeland • **DIRECTOR OF BUSINESS DEVELOPMENT** Cathy Field
BUSINESS DEVELOPMENT COORDINATOR Sabrina Yaghoubzadeh • **EXECUTIVE ASSISTANT** Ashley Lyle • **SALES COORDINATORS** Alyssa Adkisson, Sara Atkin, Chelsea Sageer

ACCOUNT DIRECTOR, ASIA Ivy Lam • **INTERNATIONAL ACCOUNT DIRECTOR** Tommaso Campione • **ACCOUNT DIRECTOR, NEW ZEALAND & AUSTRALIA** Lisa Cruse

DIGITAL MEDIA

SENIOR VICE PRESIDENT, DIGITAL MEDIA Tom Seeley • **SENIOR VICE PRESIDENT, ANALYTICS & AUDIENCE DEVELOPMENT** Jim Thompson • **INTERACTIVE ART DIRECTOR** Rett Alcott • **SENIOR DESIGNER** Andrew Elder • **DESIGNER** Ady Chng
VICE PRESIDENT, PRODUCT Nathan McGowan • **DIRECTOR, PRODUCT** Reed Hallstrom • **PRODUCT MANAGER** Daniel Reynoso • **ADVERTISING OPERATIONS ASSOCIATE** Samantha Turpen • **SENIOR DIRECTOR, REVENUE OPERATIONS** Natalie Tejwani
DIRECTOR, MEDIA Alyssa Convertini • **DIGITAL ACCOUNT MANAGERS** Jessica Cervantes, James Dalgarno, Jamie Davidson, Renee Giardina • **SENIOR MANAGER, ANALYTICS** Katherine Shaoul
DIGITAL ANALYTICS ANALYST Sinéad Devlin • **SOCIAL MARKETING MANAGER** Stephanie Apessos • **DIGITAL ACCOUNT MANAGER** Katelyn Taylor • **ASSOCIATE ACCOUNT MANAGER** Ali Feulner • **QA ENGINEER** Robert MacCracken

MARKETING

VICE PRESIDENT, MARKETING Kyle Konkoski • **CREATIVE DIRECTOR** Liz Welchman • **EXECUTIVE DIRECTOR, INTEGRATED MARKETING** Kellie Pean • **DIRECTOR, INTEGRATED MARKETING** Laura Lorenz
ASSOCIATE DIRECTOR, MARKETING Erika Cespedes • **SENIOR INTEGRATED MARKETING MANAGERS** Jessica Bernstein, Lisa DiMatteo • **SENIOR DESIGNER** Taryn Espinosa • **MARKETING DESIGN MANAGER** Kim Grasing
INTEGRATED MARKETING MANAGERS Tara Broughton, Ashley Rix • **MARKETING COORDINATORS** Jonathan Holguin • **BRAND MARKETING COORDINATOR** Erica Daul • **EXECUTIVE ASSISTANT/MARKETING COORDINATOR** Mary Rooney

EXECUTIVE DIRECTOR, CONFERENCES & EVENTS Curtis Thompson • **ASSOCIATE MANAGER, EVENT MARKETING** Anush Yemenidjian • **EVENTS ASSOCIATE** Sharifa Anozie • **EVENT MARKETING COORDINATOR** Joshua Bracken

OPERATIONS

GROUP FINANCE DIRECTOR David Aimone • **FINANCE DIRECTOR** Jerry Ruiz • **EXECUTIVE DIRECTOR, GROUP PRODUCTION** Kelly Jones • **EXECUTIVE DIRECTOR, AUDIENCE DEVELOPMENT & CIRCULATION** Katie Fillingame
PROCUREMENT MANAGER Linda Lum • **ADVERTISING PRODUCTION MANAGER** Maya Eslami • **SENIOR DESIGNER** Suzanne Rush • **IMAGING MANAGER** Brian Gaughen • **IMAGING SPECIALIST** Michael Sullivan

HEADQUARTERS

5700 Wilshire Blvd., Suite 500 • Los Angeles, CA 90036 • **PHONE** (323) 525-2000 • **EDITORIAL EMAIL** THRnews@thr.com • **ADVERTISING** (323) 525-2013 • **ADVERTISING FAX** (323) 933-8244 • **ART DEPARTMENT FAX** (323) 525-2244

New York 340 Madison Ave., 6th floor, New York, N.Y. 10173 • **PHONE** (212) 493-4200 • **FAX** (646) 654-5637 • **NEW YORK SALES OFFICE** (212) 493-4193

SUBSCRIPTIONS

U.S. (866) 525-2150 • **OUTSIDE U.S.** (845) 267-4192 • hollywoodreporter.com/subscribe

John Amato
PRESIDENT, ENTERTAINMENT GROUP

Gary Bannett
CHIEF FINANCIAL OFFICER

Allan Johnston
EXECUTIVE VICE PRESIDENT OPERATIONS/ CHIEF OF STAFF

Julian Holguin
SENIOR VICE PRESIDENT, BRAND PARTNERSHIPS

Jim Jazwiecki
SENIOR VICE PRESIDENT, TECHNOLOGY

Dana Miller
EXECUTIVE VICE PRESIDENT, MARKETING & BRAND DEVELOPMENT

Barbara Grieninger
VICE PRESIDENT, FINANCE

Angela Vitacco
VICE PRESIDENT, HUMAN RESOURCES

Daudi Titus
CONTROLLER

Michele Singer
GENERAL COUNSEL

Alexandra Aguilar
HUMAN RESOURCES DIRECTOR

oneworld

American Airlines

IF YOU CAN'T BE IN LA OR NY,
YOU MIGHT AS WELL BE IN FIRST CLASS.

The only true First Class between LA and NY.

American Airlines and the Flight Symbol logo are marks of American Airlines, Inc. **one**world is a mark of the **one**world Alliance, LLC. © 2016 American Airlines, Inc. All rights reserved.



GREG,

Congratulations on being named

2016

TELEVISION PRODUCER
OF THE YEAR

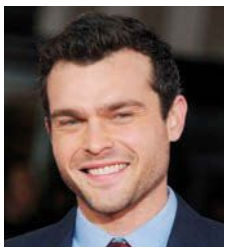
by

The Hollywood Reporter

With love,
from all your friends and family at
Warner Bros. Television Group
and DC Entertainment

DC ENTERTAINMENT™

TM & © 2016 WBEI & DC Comics.All Rights Reserved.



GUEST COLUMN
RONAN ON WOODY How the media ignores an alleged abuser.....16

MOGULS
SUMNER'S WIN The legal victory, the ex and what's next.....18

◄ DEALS
HAN FOR HIRE How Lucasfilm found its new Solo.....20



From left: Gary Newman (Fox), Mark Pedowitz (The CW), Channing Dungey (ABC), Glenn Geller (CBS), Dana Walden (Fox) and Bob Greenblatt (NBC).

TV Is Dead? Hardly, as Upfronts Defy Gravity in Unexpected Cash Grab

Never mind those sagging ratings. Broadcast networks expect to see ad revenue on the upswing for the first time in three years: 'Digital has not turned out to be the great shining hope that was forecast'

By Marisa Guthrie

THE BROADCAST NETWORKS HEAD INTO THE critical upfront advertising market with one debatable new hit (NBC's *Blindspot*), while the last series to break out (Fox's *Empire*) is showing weaker live ratings compared with its meteoric inaugural run. CBS is the only Big Four network that isn't down in the critical 18-to-49 demographic, thanks to airing the 2016 Super Bowl, while ABC has fallen the most (nearly 20 percent).

The industry is in a state of flux — yet the market still is expected to be good to broadcast TV this year.

NBCUniversal CEO **Steve Burke** asserted that NBC will be "in the pole position" going into negotiations. And CBS Corp. president, chairman and CEO **Leslie Moonves** says he's "salivating" at the chance to dive into the upfront season. Despite the increasingly pitched battle for consumer eyeballs — and advertiser dollars — spending commitments are expected to increase for the first time in three years for broadcast and two years for cable.

"What you're seeing when you look at the numbers is that TV isn't dying that quickly and may not die at all," says **Ed Papazian**, president of Media Dynamics Inc.

The upfront, when networks sell the bulk of their primetime ads, last year generated more than $8 billion for English-language broadcast and close to $9 billion for cable. Analysts are predicting a 3 to 5 percent increase this time.

"It will be reaffirmation that there is nothing like premium content," says **Linda Yaccarino**, chairman of ad sales and client partnerships at NBCU.

But drooping primetime ratings mean buyers have to spend more to hit their targets. The anticipated uptick will be a result of more volume in the upfront market overall, say analysts. Buyers who decreased spending in 2015 found they were caught paying higher CPMs (cost to reach 1,000 viewers) in a robust scatter market — when ad time is purchased closer to air — so more money likely will be committed this year.

Industry watchers also predict spending that went to digital will return to TV. To that end, expect network ad sales chiefs to allude to the sketchy digital space, where there is a paucity of premium content and a lack of consensus around "viewability" of digital ads.

"What's actually happening is a gradual transformation and partly a disaster," adds Papazian. "The fact that 18-to-49 ratings are down is a function partly of [SVOD] and partly just more channels. The real digital guys, meaning Netflix, Amazon, are not selling ads. So you can't buy a lot if you wanted to. Digital has not turned out to be the great shining hope that was forecast."

So the networks will tout premium content on VOD, watch apps and online platforms. Ad sales chiefs invariably will talk up the virtues of proprietary data tools. "Hundreds of millions of dollars have been pumped into

Network Ratings Slump

Network	2015-16	2014-15	Change
CBS	2.3	2.3	NC
NBC	2.2	2.5	-12%
ABC	1.8	2.2	-18%
FOX	1.9	2.0	-5%
CW	0.8	0.8	NC

Source: Nielsen 18-to-49 ratings

THR HEAT INDEX



ALAN HORN
Captain America: Civil War's $179.1 million domestic bow further confirms the Disney film chief's three live-action brands — Marvel, Disney Studios (*The Jungle Book*) and Lucasfilm (*Star Wars*) — are firing on all cylinders.



SHERI SALATA
The OWN co-president is out after working with **Oprah Winfrey** for more than two decades as **Erik Logan** takes sole control of the Discovery co-owned network.



STEVEN MNUCHIN
The veteran film financier and dealmaker is appointed a top economic adviser to **Donald Trump**, putting him in line for a powerful post should the presumptive GOP nominee become president.



LEE DANIELS
The filmmaker exits The Weinstein Co.'s **Richard Pryor** biopic due to scheduling issues with his Fox drama *Empire* and new TV project *Star*. Will the long-gestating movie ever get made?

SHOWBIZ STOCKS

$2.54 (+7.2%)
ZYNGA (ZNGA)
The maker of mobile games easily beats quarterly financial expectations with titles like *Words With Friends*.

$12.28 (-2.6%)
NEWS CORP (NWSA)
The print and online media conglomerate narrowly misses quarterly earnings predictions.

May 2-9

EHRENREICH: GREGG DEGUIRE/WIREIMAGE. MONEY: INOX/GETTY IMAGES. NEWMAN: ETHAN MILLER/GETTY IMAGES. NEWMAN BODY, PEDOWITZ BODY, DUNGEY BODY, GELLER BODY, WALDEN BODY, GREENBLATT BODY: ISTOCK. PEDOWITZ: MARK DAVIS/GETTY IMAGES. DUNGEY: DAVID LIVINGSTON/GETTY IMAGES. GELLER: DAVID LIVINGSTON/GETTY IMAGES. WALDEN: ALBERTO E. RODRIGUEZ/GETTY IMAGES. GREENBLATT: FREDERICK M. BROWN/GETTY IMAGES. HORN: LESTER COHEN/GETTY IMAGES. SALATA: DIMITRIOS KAMBOURIS/GETTY IMAGES. MNUCHIN: RICH POLK/GETTY IMAGES. DANIELS: JB LACROIX/GETTY IMAGES.

investment to come out with data products that enable us to bust out of the handcuffs of Nielsen," says Yaccarino. And that data shows "the incredible dominance of right audience, right time, right content. And you can only get that on television."

Nielsen once again will come under scrutiny. The ratings company recently doubled its TV panel to 40,000 households for a total of 100,000 television sets and more than 50,000 connected TV devices. It announced March 23 that the public rollout of its Total Audience Measurement, which will gauge all the ways users consume content, will be delayed until the end of the second quarter. Audience lift with other platforms — including DVR, VOD, mobile and connected TV devices like Apple TV — averages about 10 percent but can be much more. So the concerns about Nielsen are not just industry carping.

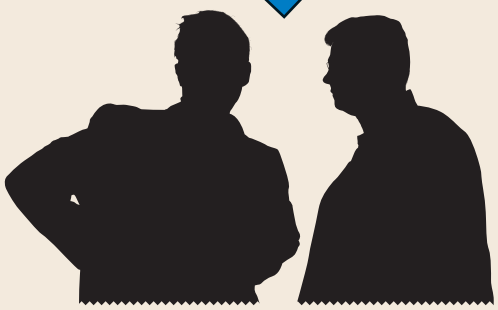
For a network like CNBC, where much viewing is done on stock market floors, accurately measuring out-of-home viewing is critical. That's why, in October, NBCU execs removed CNBC's business-day programming from Nielsen in favor of its own measurement tool. Sponsors were OK with it. There are no immediate plans to remove other networks in the NBCU catalog, but that could change.

Still, network executives know that they have to address systemic problems with the advertising model, and they will use the upfront to tout a better consumer experience, a necessity in the SVOD era. Several network groups (Turner, Viacom, A+E) and even some shows (*Saturday Night Live*) have vowed to cut back on ad minutes.

"We've all had to take a step back and say, 'OK, what does our experience look like?' And we said, 'You know, it really just doesn't cut it anymore,' " says Turner Ad Sales president **Donna Speciale**. "But if we can slowly start chipping away at this and make a difference to the consumer, it ultimately will raise our value proposition." THR

2 Top Dealmakers Dish

What the nets are doing right (and very wrong), according to anonymous agents



CBS

AGENT 1: Theoretically, you go to CBS because they're the most consistent shop and they have the most stable schedule. What's unique about this year is that they typically launch five new series and two or three are hits, and it was a real struggle this year.

AGENT 2: In comedy, you know exactly what works for them: big stars in big, multicamera vehicles that you could not see — nor could you really sell — anywhere else, unless you want to be on Friday night at ABC, and that's not where big stars want to go. It's getting harder to get stars to come to broadcast, but at least with CBS actors know what they're getting into. So they've attracted the best actors — **Matt LeBlanc**, **Kevin James**, **Joel McHale** — who want to do multicamera, which in 2016 are very few.



► All of these networks are suffering. Once you get beyond the **Shonda Rhimes**, **Dick Wolf**, **Greg Berlanti** level, the drop-off is massive. Our clients want to do cable, and the only reason they stay in broadcast is if they are a Shonda or a Dick and have a giant deal. If you're not going to make $3 million a year, you're going to cable. But a **Glenn Geller** still needs to buy 40 dramas, so he's buying them from whomever he can, and it's really evident this year because we're getting calls for showrunners on 80 percent of the shows that are a mess.



ABC

► In comedy, they do well with the rainbow of families that make up the U.S. They're missing the disabled, which they may very well get with *Speechless*. They tried an Indian-American family show this year [*Square Roots*], and if that doesn't go forward — which it's not going to — that's what's left. They have the Jews with *The Goldbergs*, the African-Americans with *Black-ish*, the Asians with *Fresh Off the Boat*, and they had the Latinas with *Cristela*. The negative is that it's very hard for an adult show or anything else. They haven't had an office comedy in I don't know how long.

► On the drama side, they renewed their Shonda Rhimes deal a few years ago, so they're doing that well. Otherwise? It's a disaster. They don't have the balls to fight back Marvel and tell them their movies are awesome but their shows don't look like their movies. They made a giant mistake in throwing together *The Muppets* at the last second. And scheduling-wise, the weird thing about Shonda is that, historically, when you have a block of programming that's performing well, you then take the block and blow it up so that it can open up another night. How many times did we go to the upfronts and hear, "*Frasier*'s moving to Tuesday." "*The Simpsons* are moving to Thursday." Shonda should have her shows holding up two nights of programming by now.

FOX

► They've taken a safe approach to rebuilding that network, and I'm not saying that in a bad way. Having building blocks like *Prison Break*, *24*, *X-Files* last year gives you a little bit of structure you can build around.

► But with comedy, they're still trying to figure out what their brand is. They need some help over there. They cast the "right" actors, but outside of ***New Girl*** they haven't had a bona fide breakout in years.



NBC

► **Bob Greenblatt** now has the steadiest schedule, short of one thing: He has no comedy presence.

► None whatsoever!

► But still he's in pretty good shape going into the year: He has *The Voice*, *Chicago Fire*, *The Blacklist*, *Blindspot* and **one-and-a-half football games**. And I actually think he's got decent drama development, too. It's a hard schedule to get on right now.



THE REST

► The outlets that are succeeding are the ones run out of Los Angeles: FX, Showtime, HBO, Netflix, Amazon, Hulu, TNT. Whereas Nickelodeon, A&E, History, Lifetime, USA, AMC, Discovery — it's crazy to me that all of these networks popped up and said: "We do scripted out of New York. We'll just hire some loser guy who got fired from some other place and just develop stuff, and we'll be genius pickers like **Charlie Collier** was with *Mad Men* and *Breaking Bad*." That's the fluke, not the design.



► I'd say the best process is HBO, although it's frustrating because they only really program one night a year.

► To me, the best process is Showtime. It's very straightforward, no bullshit, and there are, like, three people. **David Nevins** has greenlight authority. FX is great, too, but I feel like they can tell you why everything is not right for them. I don't know if they can tell you what *is* right for them, unless **Ryan Murphy** brought it in. But they'll tell you, "Ah, we don't like male leads that have no activity to them." What?

► With Netflix, the thing that's awesome is that they just buy things, straight to series.

► Exactly. Here's 10 episodes at $8 million an episode. People talk about the backend concerns at Netflix, but let me be clear: There has never been a deal at HBO, other than maybe *True Detective*, where anybody walking in the door has backend of any meaningful proportion. But in success, they take care of their people. I'd venture to say **Kevin Spacey** and **Jenji Kohan** feel pretty well taken care of at Netflix.



► Amazon has had more success in comedy than in drama.

► **Woody Allen** and **Whit Stillman**? That's interesting — they're making deals with artists. But there's a bigger problem: I don't know anyone who watches anything on Amazon. Do you?

DESCHANEL: PATRICK MCELHENNEY/FOX. RODGERS: ROB CARR/GETTY IMAGES. JAMES: VICTOR CHAVEZ/GETTY IMAGES. RHIMES: TERESA KROEGER/GETTY IMAGES. COLLIER: JESSE GRANT/GETTY IMAGES. KOHAN: ANDREW TOTH/GETTY IMAGES.

CONGRATULATIONS
TO OUR 2016 DAYTIME EMMY® AWARD WINNERS

THE TALK
OUTSTANDING TALK SHOW/ENTERTAINMENT

THE PRICE IS RIGHT
OUTSTANDING GAME SHOW

CBS SUNDAY MORNING
OUTSTANDING MORNING PROGRAM

JUDGE JUDY
OUTSTANDING LEGAL/COURTROOM PROGRAM

LUCKY DOG
OUTSTANDING SPECIAL CLASS SERIES

THE YOUNG AND THE RESTLESS
OUTSTANDING SUPPORTING ACTRESS
JESSICA COLLINS
OUTSTANDING ART DIRECTION/SET DECORATION/SCENIC DESIGN
OUTSTANDING LIGHTING DIRECTION
OUTSTANDING HAIRSTYLING
OUTSTANDING MAKEUP
OUTSTANDING STUNT COORDINATION

THE BOLD AND THE BEAUTIFUL
OUTSTANDING WRITING TEAM
OUTSTANDING GUEST PERFORMER
OBBA BABATUNDÉ
OUTSTANDING LIVE AND DIRECT TO TAPE SOUND MIXING
OUTSTANDING ORIGINAL SONG – DRAMA “LOST IN TIME”

CBS THIS MORNING
OUTSTANDING DIRECTING IN
A TALK SHOW/ENTERTAINMENT NEWS OR MORNING PROGRAM

JEOPARDY!
OUTSTANDING DIRECTING IN A GAME SHOW

RACHAEL RAY
OUTSTANDING MULTIPLE CAMERA EDITING

THE HENRY FORD’S INNOVATION NATION
OUTSTANDING WRITING SPECIAL CLASS

THE INSPECTORS
OUTSTANDING PERFORMER IN A CHILDREN’S
OR PRE-SCHOOL CHILDREN’S SERIES
JESSICA LUNDY



CBS CORPORATION

©2016 CBS Corporation ®©ATAS/NATAS

GUEST COLUMN

My Father: The Danger of Questions Unasked

Despite damning allegations, the director of Cannes' opening film remains beloved by stars, paid by Amazon and rarely interrogated by media as RONAN FARROW writes about a culture of acquiescence surrounding Woody Allen



Allen with Farrow (then known as Satchel) in 1994, after the director lost his custody battle to ex-girlfriend Mia Farrow.

THEY'RE *ACCUSATIONS*. There's no *obligation* to mention them." It was September 2014, and I was preparing to interview a journalist about his biography of **Bill Cosby**, which omitted allegations of rape and sexual abuse against the entertainer. A producer at my network was warning me against focusing on the omissions. There was no conviction. It wasn't news.

So we compromised. I would raise the allegations with just one question late in the interview. On air, the author said he'd looked into the allegations, and they didn't check out. A month later, those allegations were everywhere. The author apologized. And reporters covering Cosby (myself included) were forced to examine decades of questions unasked, stories untold.

Shortly before the Cosby story exploded, my sister **Dylan** had told her own story — alleging that our father, **Woody Allen**, sexually assaulted her when she was 7. Colleagues at news organizations forwarded me the daily emails blasted out by his publicist, who years earlier had orchestrated a robust campaign to validate my father's sexual relationship with another sibling. These emails featured talking points ready-made for print and air, complete with validators — therapists, lawyers, friends, anyone willing to label a young woman confronting a powerful man crazy, coached, vindictive. The emails came with links — first to blogs, then to stories at high-profile outlets repeating the talking points — an instant, self-perpetuating spin machine.

It's hard to escape that machinery. The emails were coming from Allen's powerful publicist, whose firm represents stars from **Will Smith** to **Meryl Streep**. Reporters on the receiving end of this kind of PR barrage have to wonder if deviating from the talking points might jeopardize their access to all the other A-list clients.

When my sister decided to speak out, she had gone to multiple newspapers — an editor at one major paper sought to publish her letter, but his publisher killed it. The editor called me, distraught: too many relationships at stake. Too hot for them.

When *The New York Times* ultimately ran my sister's story in 2014, it gave her 936 words online, embedded among careful caveats. Immediately afterward, the *Times* gave her alleged attacker twice the space — and prime position in the print edition, with no caveats or surrounding context.

In its previous issue, *The Hollywood Reporter* ran a cover story on Woody Allen, quirky auteur. To me, it is an example of how not to talk about sexual assault. Much of the reaction has been toxic — headlines describing the interview as "creepy," "sad," "bizarre." Millions of social media posts questioned whether it was appropriate to celebrate this particular icon. Dylan's allegations never are raised in the interview and receive only a parenthetical mention — an inaccurate reference to charges being "dropped." (*THR* later issued a correction: "not pursued.")

The correction reveals what makes Allen, Cosby and other powerful men so difficult to cover. The allegations were never backed by a criminal conviction. This is important. It should always be noted. But it is not an excuse for the press to silence victims; to never interrogate allegations. Indeed, it makes our role more important, when the legal system so often fails the vulnerable as they face off against the powerful.

Back in 2014, I begged Dylan not to go public again. Pettily, I worried about my own career. Even now, I hesitated before agreeing to *THR*'s invitation to write this piece, knowing it could trigger another round of character assassination — against Dylan, my mother or me. But when she explained her agony and the fears she held for young girls potentially being exposed to a predator, I knew she was right. As an attorney and a reporter, I believe my sister's allegations to be credible. The facts are persuasive and well documented — I won't make the case again here. But the only final legal disposition is a custody ruling that found Woody Allen's behavior "grossly inappropriate" and stressed that "measures must be taken to protect [Dylan]."

The state prosecutor publicly noted that he had "probable cause" to pursue the case further and elected not to due to the "fragility" of the "child victim." It was a decision he and my mother made to protect my traumatized sister from a bruising fight.

There are more reporters than ever showing the courage to hold powerful men accountable, even without the cover of a simple legal outcome. Many are at new outlets, with less access at stake. But too often there still is an old-school unwillingness to confront our icons with tough questions.

That's perhaps why Amazon felt comfortable investing millions to work with Woody Allen. Or why, as the Cannes Film Festival kicks off May 11 with a Woody Allen movie as the opener, his stars can stand by his side — **Kristen Stewart**, **Blake Lively**, **Steve Carell**, **Jesse Eisenberg**. They know they won't get asked about it.

That's not just wrong — it's dangerous. It sends a message to victims and to perpetrators: We'll look the other way.

Farrow's investigative reporting series, "Undercovered With Ronan Farrow," airs on NBC's Today.





1. Farrow with his mother, Mia Farrow, at the Time 100 Gala in April 2015.
2. Mia and Allen with Ronan (left) and daughter Dylan in 1988.

ALLEN: ARNALDO MAGNANI/LIAISON/GETTY IMAGES. FARROW: KEVIN MAZUR/GETTY IMAGES FOR *TIME*. FAMILY: DAVID MCGOUGH/DMI/THE LIFE PICTURE COLLECTION/GETTY IMAGES.

ION TELEVISION: NOT YOUR AVERAGE CUP OF JOE

Our unique blend of over-the-air viewers, quality programming and top-10 ratings is sure to get you going, just like your favorite brew.



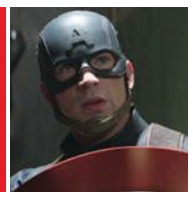
Find out why ION should be an essential part of your daily media blend!

THEIONBLEND.COM

Weekend Numbers

	DOMESTIC Gross	DOMESTIC Cume	INT'L Gross	INT'L Cume	TOTAL
1. Captain America: Civil War DISNEY	179.1	179.1(1)	220*55	496.6	675.7

The film didn't match the *Avengers* pics but came in 175 percent ahead of the first *Captain America*'s opening ($65.1 million) and 89 percent ahead of *Winter Solider*'s debut ($95 million).



2. The Jungle Book DISNEY	24.5	287.6(4)	24.1*52	491.2	778.8
3. Mother's Day OPEN ROAD	11.1	22.8(2)	3*29	6	28.8



Talk about making a comeback: Garry Marshall's comedy earned nearly 33 percent more during its second weekend than its first ($8.4 million) thanks to the actual holiday.

4. Huntsman: Winter's War UNIVERSAL	3.9	40.7(3)	4.2*66	105.9	146.6
5. Keanu WARNER BROS.	3.3	15.3(2)	N/A	N/A	15.3
6. Zootopia DISNEY	3.2	328.2(10)	5.7*36	628.8	957

The family blockbuster hopped past *Batman v. Superman: Dawn of Justice* ($327.3 million) in its 10th weekend at the domestic box office (*Zootopia* already was ahead globally).



7. Barbershop: Next Cut WARNER BROS.	2.8	48.9(4)	N/A	300K	49.2
8. The Boss UNIVERSAL	1.9	59.3(5)	510K*24	41.9	101.2
9. Ratchet & Clank FOCUS	1.5	7.1(2)	500K*16	3	10.1
10. Batman v. Superman WARNER BROS.	1.1	327.3(7)	909K*59	540.6	867.9
11. 24 CINEGALAXY	981K	1.1(1)	N/A	N/A	1.1
12. Big Fat Greek Wedding 2 UNIVERSAL	646K	58.3(7)	321K*28	29	87.3
13. Eye in the Sky BLEECKER STREET	561K	17.3(3)	N/A	N/A	17.3
14. A Hologram for the King ROADSIDE	502K	3.4(3)	N/A	N/A	3.4
15. Sing Street WEINSTEIN	438K	1.1(4)	N/A	1.1	2.2

Source: comScore; box-office estimates in $ millions
( ) Weekends in release; * Territories







1 Herzer has filed a new lawsuit against Shari.
2 Herzer's attorney Pierce O'Donnell on May 9.
3 Redstone with daughter Shari in 2012.

NOW PLAYING:

As the Redstones Turn

Hollywood's soap opera (latest twist: a new lawsuit, the leak of a sexually explicit audiotape of the mogul) is dragging down stock prices — not to mention morale at Viacom and CBS By Paul Bond

ON MAY 9, FOR A FLEETING FEW MINUTES, it seemed like the legal saga engulfing media mogul **Sumner Redstone** was about to fade away. A judge tossed out former girlfriend **Manuela Herzer**'s lawsuit demanding she be reinstated as his health agent, removing a distraction that dogged investors and employees of Viacom and CBS for nearly six months.

Then the next wave hit: Herzer's attorneys immediately filed a new lawsuit, this time against daughter **Shari Redstone**, her two sons and several of Sumner's home staffers. The legal action seeking $100 million in compensation claims the defendants conspired to turn the 92-year-old billionaire against her.

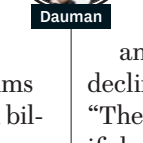
As if that wasn't enough, gossip website Radar Online released a salacious series of phone calls purportedly made by Sumner Redstone trying to set up orgies for himself and his friends. The profane audio — probably several years old — has slowly been making the rounds among employees.

This latest wrinkle in the ongoing saga ensures that inside the halls of CBS and Viacom, the torrid and tattered relationship between Redstone and his former lovers will remain impossible to ignore, according to several employees who spoke on the condition of anonymity. "The media is obsessed with this story, so how could we not be focused on it?" says one high-ranking Viacom employee.

Says another insider: "This is nowhere near over. We ended season one with the judge's ruling. Season two opens with the sex tape and the lawsuit."

Though the latest against Redstone is of a personal nature, there is no doubt it is reverberating on Wall Street.

Redstone controls both CBS and Viacom through the vast majority of their voting shares (via his stake in National Amusements). But Viacom has been far more entwined with his personal affairs since CEO **Philippe Dauman** was named his health agent after Herzer was removed in October, then Shari replaced him in April. Also, insiders say both Sumner and Shari Redstone object to Dauman's plan to sell off a piece of Paramount, so Sumner's mental state (and business acumen) is more relevant.



Dauman

Between Nov. 25, when Herzer filed her first lawsuit, and May 9, when it was dismissed, Viacom shares tumbled 21 percent while CBS shares rose 10 percent. But analysts mostly blame other catalysts for Viacom's woes, including flops such as *Zoolander 2* and *Whiskey Tango Foxtrot* at Paramount and declining viewership at MTV and Comedy Central. "There's animosity between Shari and Philippe, and if she wants him out, she could do it through the trust," says **Eric Jackson**, managing director of investor SpringOwl Asset Management.

BY THE NUMBERS

↓21%
The amount Viacom shares have fallen since the lawsuit was filed

↑10%
The amount CBS shares have risen since the lawsuit was filed

Dauman recently extended his contract through 2018 and would get an estimated $100 million if forced out. "She'd be willing to pay it," says Jackson of Shari. "Sumner Redstone is a sideshow. Philippe is the cause of poor morale for Viacom investors and employees."

Jackson also notes that shares of CBS and Viacom both fell more than 2 percent after Herzer's lawsuit in L.A. Superior Court was tossed, even though the S&P 500 was up slightly. "It was a knee-jerk reaction because there was no determination whether Sumner is mentally competent, so it's status quo," he says.

The judge threw out the first lawsuit after listening to Sumner Redstone — through an interpreter because his speech is slurred — repeatedly call Herzer a "f—ing bitch." The latest lawsuit alleges Shari Redstone spread false rumors about Herzer.

But Shari Redstone shows no signs of backing down, saying: "Promptly after her significant loss in court today, Herzer continued her baseless attack against the Redstone family with a second lawsuit. It is total fiction and continues to speak volumes about Herzer's motivation and character." THR

CAPTAIN: ZADE ROSENTHAL/MARVEL. *MOTHERS*: RON BATZDORFF/OPEN ROAD FILMS. *ZOOTOPIA*: COURTESY OF DISNEY. HERZER: KEVORK DJANSEZIAN/REUTERS/NEWSCOM. O'DONNELL: LUCY NICHOLSON/REUTERS/NEWSCOM. REDSTONE: FREDERICK M. BROWN/GETTY IMAGES. DAUMAN: KEVIN MAZUR/VF16/WIREIMAGE.



Leaders in the industry

City National understands what it takes to survive in the industry and make it to the top. With over 60 years of experience, we have an in-depth understanding of Entertainment, helping our clients get the working capital and other financial services they need to achieve their “Super Hero” dreams.

- **Complex Entertainment Financing**
- **Customized Cash Management Solutions**
- **Individualized Investment Planning & Asset Management**

City National. Providing finance solutions to the Entertainment industry for over 60 years.
Beverly Hills | New York | Nashville | Atlanta | Daytona Beach

©2016 City National Bank

CITY NATIONAL BANK
The way up.®

City National Entertainment

CNB MEMBER FDIC

7 DAYS OF DEALS

KA-CHING!
WHO'S INKING ON THE DOTTED LINE THIS WEEK

DISNEY GETS HAN SOLO USING SPIELBERG (NOT THE FORCE)

DEAL OF THE WEEK

WHEN ACTOR **Alden Ehrenreich** was emerging as a finalist in the hunt for Han Solo this year, the 26-year-old sent an email to his close friends. He asked them to change their email addresses, especially if their handles included their names, because what he potentially was doing would bring them undue scrutiny.

That proved a prophetic move after Lucasfilm and Disney indeed settled on Ehrenreich (**CAA**, **Brillstein**, **Felker Toczek**) to play one of cinema's most iconic characters in their stand-alone *Star Wars* movie about the roguish space smuggler, set for a May 25, 2018, release.

It was one of the widest casting calls to date, according to sources, beginning in the fall and culminating in more than 2,500 actors meeting in person or putting themselves on tape. Producers narrowed the search during the winter, with the still-untitled film's directors, **Phil Lord** and **Chris Miller**, meeting such actors as **Miles Teller**, **Ansel Elgort** and **Emory Cohen** (**Saoirse Ronan**'s love interest in *Brooklyn*). Ehrenreich was one of three finalists alongside **Jack Reynor**, best known for his work in *Transformers: Age of Extinction*, and **Taron Egerton**, star of *Kingsman: The Secret Service* and *Eddie the Eagle*.


Ehrenreich

Ehrenreich had to go in for multiple tests, but he had a couple of factors in his favor, not including propulsive momentum from his buzzy breakthrough in **Joel** and **Ethan Coen**'s *Hail, Caesar!*, which had the impeccable timing of being released in the middle of the search.

The Los Angeles native had the fortune of having been discovered at age 14 by **Steven Spielberg** in a bat mitzvah video, and his first two movies were for *The Godfather* filmmaker **Francis Ford Coppola**. He also worked with **Woody Allen** in *Blue Jasmine* and nabbed a key role in **Warren Beatty**'s untitled **Howard Hughes** movie, which finally will be released this year. (Ehrenreich plays the film's leading man, the assistant to Beatty's Hughes.)

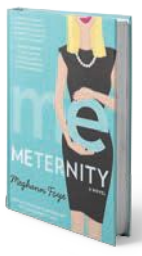
Insiders say Spielberg and Coppola were among those who reached out to producer (and their longtime friend) **Kathleen Kennedy** to vouch for Ehrenreich. Disney declined comment on the process.

Narrowing the field further was Egerton dropping out, according to insiders. The British actor already has a franchise with Fox's *Kingsman* series, which he is now shooting, and another potential one with Lionsgate's *Robin Hood: Origins*, set to shoot this year. Lucasfilm did not want to find itself in third position with its Solo film, a vital franchise starter. — BORYS KIT

Rights Available!

Hot new books with Hollywood appeal

BY TATIANA SIEGEL AND ANDY LEWIS



Meternity (Mira)
BY **Meghann Foye**
AGENCY **Gersh**
The *Redbook* editor's lighthearted novel about an overworked New York City magazine editor faking a pregnancy to carve out some "me time" has generated buzz as well as outraged backlash from real-life overworked moms.

Spindle Fire (HarperCollins)
BY **Lexa Hillyer**
AGENCY **UTA**
The solo effort from the co-founder of literary incubator Paper Lantern (*Legacy of Kings*), out in 2017, is a multibook YA reimagining of *Sleeping Beauty* in which the title princess must save her dream realm from a mad faerie while her blind half-sister embarks on a dangerous journey in the real world.

What's Next for the *Good Wife* Cast?


Margulies


Noth

IS THERE LIFE after *The Good Wife*? Following seven seasons of complex cases and shocking plot twists, the CBS drama ended May 8, freeing the schedules of its acclaimed ensemble. **Jeffrey Dean Morgan** already made his *Walking Dead* debut as the infamous Negan in the hit zombie drama's season-six finale before he joins the show full time, and his *Good Wife* romantic rival **Chris Noth** has boarded the upcoming third season of the FX drama *Tyrant*. **Christine Baranski** lends her voice to DreamWorks Animation's *Trolls*, and **Matt Czuchry** will return to Stars Hollow for Netflix's highly anticipated *Gilmore Girls* revival. **Alan Cumming** is filming the tennis biopic *Battle of the Sexes*. Recent cast addition **Cush Jumbo** will star opposite **Janet McTeer** in Central Park's all-female production of Shakespeare's *The Taming of the Shrew*. As for the good wife herself? Star and producer **Julianna Margulies** will take the summer off before picking her next project. — KATE STANHOPE

FILM

Arnold Schwarzenegger (**CAA**, **Bloom Hergott**) will star in the action comedy *Why We're Killing Gunther*, the directorial debut of *Saturday Night Live* star Taran Killam.

Julia Roberts (**CAA**, **Hirsch Wallerstein**) will play *Room* breakout Jacob Tremblay's mother in Lionsgate's *Wonder*.

Jon M. Chu (**WME**, **Principato Young**, **Stone Genow**) is in talks to direct Color Force's *Crazy Rich Asians*.

Michael Shannon (**CAA**, **Wetzel**, **Morris Yorn**) is in talks to play the villain in Guillermo del Toro's untitled Cold War-era love story for Fox Searchlight.

Ben Affleck (**WME**, **Ziffren Brittenham**) has added executive producer duties on Warner Bros.' *Justice League*.

Harry Potter's **Mike Newell** (**WME**, the U.K.'s **Independent**, **Bloom Hergott**) will direct Disney's *The One and Only Ivan*.

F. Scott Frazier (**CAA**, **DMG**, **McKuin Frankel**) will adapt Mark Millar's latest comic book, *Empress*.

Andrew Garfield (**CAA**, the U.K.'s **Gordon & French**, **Sloane Offer**) will star in *It Follows* director David Robert Mitchell's noir thriller *Under the Silver Lake*.

Screen Gems is in negotiations with Mythology Entertainment to produce a film version of the horror meme *Slender Man*.

Evil Dead's **Fede Alvarez** (**WME**, **Anonymous**, **Jackoway Tyerman**) will direct Warner Bros.' adaptation of the board game Monsterpocalypse.

Eddie Redmayne (**CAA**, the U.K.'s **United**, **Parseghian Planco**, **Untitled**, **Jackoway Tyerman**) will join Aardman's animated *Early Man*.

Daisy Ridley (**CAA**, **Sloane Offer**) and **Naomi Watts** (**CAA**, the U.K.'s **Markham Froggatt**, Australia's **Linsten Morris**, **Untitled**, **Hansen Jacobson**) will star in Claire McCarthy's *Ophelia*, a reimagining of *Hamlet*.

Russell Crowe (**WME**, **Bloom Hergott**) is in early talks to join Universal's *Mummy* reboot as Dr. Jekyll/Mr. Hyde.

Fox 2000 and **Working Title** will adapt the A.I. love story *Happiness Is for Humans*.

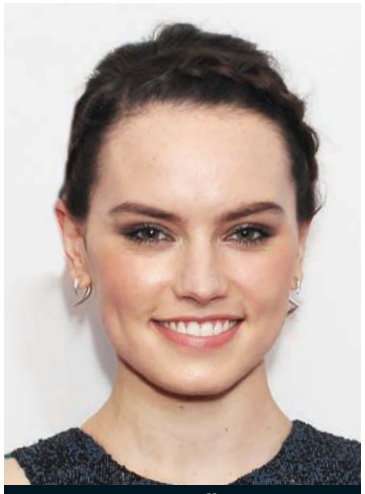
Universal will adapt Neal Shusterman's upcoming YA series, starting with *Scythe*.


Emilia Clarke

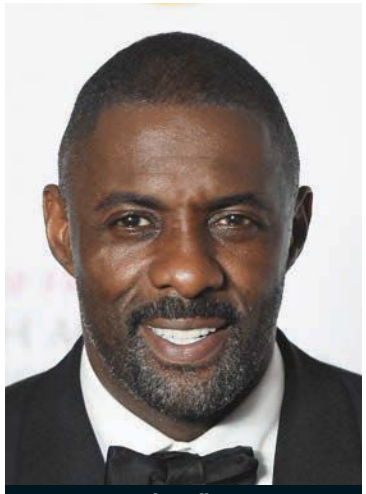
The Big Number

Cars that Elon Musk predicted Tesla will deliver annually by 2018, two years ahead of schedule, during a May 4 earnings call.

500K



Daisy Ridley



Idris Elba

The Jungle Book actor will play Jessica Chastain's defense lawyer in *Molly's Game*, Aaron Sorkin's directorial debut.



Jon M. Chu



Jessica Lange



Sean McDonough

Paramount and Elisabeth Murdoch's **Locksmith Animation** are teaming for a slate of films.

Alicia Vikander (**UTA**, Finland's **Actors in Scandinavia**, the U.K.'s **Tavistock Wood**) will star with Eva Green in *Euphoria*, from her new Vikarious Productions.

Idris Elba (**WME**, the U.K.'s **Artists Partnership**, **Headshell**, **Hertz Lichtenstein**) has joined the poker drama *Molly's Game*.

Anthony Mackie (**UTA**, **Inspire**) will play Johnnie Cochran in a film about the lawyer's landmark Signal Hill, Calif., police brutality case.

Stephenie Meyer (**UTA**, **Writers House**) will produce an adaptation of Kendare Blake's YA novel *Anna Dressed in Blood*.

Emilia Clarke (**CAA**, the U.K.'s **Emptage Hallett**, **Hansen Jacobson**) and **Jack Huston** (**UTA**, the U.K.'s **Artists Partnership**, **Untitled**, **Jackoway Tyerman**) will star in the thriller *Above Suspicion*.

TELEVISION

Jessica Lange (**Untitled**, **Katz Golden**) and **Susan Sarandon** (**UTA**) will star as Joan Crawford and Bette Davis, respectively, in Ryan Murphy's anthology series *Feud* for FX.

Jesse Eisenberg (**CAA**, **Felker Toczek**) will adapt and direct the comedy *Bream Gives Me Hiccups*, based on his short-story collection.

Tim Matheson (**Gersh**, **Generate**, **Jacobson Russell**) and **Cynthia Nixon** (**UTA**, **Brookside**) will play Ronald and Nancy Reagan in Nat Geo's telefilm *Killing Reagan*.

Vice has inked an expansive deal with ESPN that includes production of new shortform series.

Former *Narcos* showrunner **Chris Brancato** (**WME**, **Bloom Hergott**) will develop El Chapo drama *#Cartel* for History.

ESPN's **Sean McDonough** (**Montag Group**) will join its *Monday Night Football*.

Amber Rose (**UTA**, **Ncredible**, **Walter Mosley**) will host a weekly VH1 talk show.

Seth MacFarlane (**WME**, **Jackoway Tyerman**) will create and star in a live-action space dramedy for Fox.

Dan Aykroyd (**CAA**) will executive produce a primetime animated comedy series based on *The Blues Brothers*.

Shirley MacLaine (**ICM**) and **Matthew Broderick** (**CAA**, **Management 360**, **Jackoway Tyerman**) will star in Paramount TV's *Bettyville*.

Natalie Morales (**WME**) will co-host *Access Hollywood* and *Access Hollywood Live*.

TNT is teaming with the U.K.'s Channel 4 for the travel dramedy *Foreign Bodies*.

CBS has renewed *Criminal Minds* for a 12th season. … **FYI** has greenlighted the real estate series *Prefabulous*, Vox Entertainment's first show. … **E!** has ordered four unscripted series, including *Cosmo Life* and *WAGS: Miami*.

DIGITAL

Justin Simien (**WME**, **Oasis**, **Del Shaw**) will adapt his film *Dear White People* into a 10-episode comedy for Netflix.



Craven

The filmmaker's widow sold the couple's home for $230,000 above the asking price.

Netflix has ordered Sylvester Stallone's global competition series *Ultimate Beastmaster* and will team with the U.K.'s E4 for the exorcism comedy *Crazy Face*, from *Misfits* creator Howard Overman.

Amazon has picked up Julian Fellowes' *Doctor Thorne* from The Weinstein Co.

Ellen DeGeneres (**ICM**, **Morris Yorn**) has launched the Ellen Digital Network, a partnership between Ellen Digital Ventures and Warner Bros. TV.

Hulu has renewed *The Mindy Project* for a fifth season and *The Path* for a second.

BOOKS

Ta-Nehisi Coates (**Watkins/Loomis**, **Del Shaw**) has inked a two-book deal, including his first novel, with Random House's One World imprint.

REAL ESTATE

Jean-Claude Van Damme (**First Team**) has sold his Marina del Rey home to Ice Cube for $7.25 million.

The late horror filmmaker **Wes Craven**'s (**Douglas Elliman**) Hollywood Hills home has been sold for $3.525 million.

THEATER

John Boyega (**WME**, the U.K.'s **Identity**, **Hansen Jacobson**) will star in the play *Woyzeck* at London's Old Vic.

Christian Borle (**CAA**, **Management 360**) will play Willy Wonka in Broadway's new *Charlie and the Chocolate Factory* musical.

Darren Criss (**CAA**, **Schumacher**, **Hansen Jacobson**) will return to *Hedwig and the Angry Inch* for San Francisco and Los Angeles.

STYLE

David Beckham (**CAA**, the U.K.'s **19**) has inked a multiyear deal with Biotherm Homme.

Margot Robbie (**CAA**, Australia's **Aran Michael**, **Management 360**, **Jackoway Tyerman**) is the new face of Calvin Klein's Deep Euphoria fragrance.

LABOR

SAG-AFTRA members have approved new three-year commercials contracts.

REP SHEET



▲ *The Color Purple* star **Cynthia Erivo**, a Tony lead actress nominee, has signed with **UTA**, as has Cannes director **Nathan Morlando**.

Sean Astin, up next in Adam Sandler's Netflix film *The Do-Over*, has signed with **Abrams**.

Triple Oscar-winning cinematographer **Robert Richardson** has signed with **WME**.

Fashion designer **Jeremy Scott** has signed with **WME-IMG**.

Bring It On screenwriter **Jessica Bendinger** has signed with **Verve**.

Top Gear co-host **Adam Ferrara** has signed with **Innovative**.

Victoria's Secret Angel **Taylor Hill** has signed with **Lighthouse Management & Media**.

NEXT BIG THING



Name
James Norton
Reps
UTA, the U.K.'s Artists Partnership
Why He Matters
After lead roles in The Weinstein Co.'s event series *War & Peace* and Netflix and the BBC's *Happy Valley*, the British actor, 30, will cross over stateside to star opposite Ellen Page, Diego Luna and Nina Dobrev in Sony's *Flatliners* remake.

EHRENREICH: STEVE GRANITZ/WIREIMAGE. BOOK: COURTESY OF MIRA. MARGULIES: NICHOLAS HUNT/WIREIMAGE. NOTH: GARY GERSHOFF/WIREIMAGE. CLARKE, LANGE, CRAVEN: JASON LAVERIS/FILMMAGIC. RIDLEY: DAVE J. HOGAN/GETTY IMAGES. ELBA: STUART C. WILSON/GETTY IMAGES. MCDONOUGH: ILYA S. SAVENOK/GETTY IMAGES FOR HBO. CHU: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR CINEMACON. ERIVO: MIKE PONT/WIREIMAGE. NORTON: KARWAI TANG/WIREIMAGE. HOUSE: UNLIMITED STYLE PHOTOGRAPHY/COURTESY OF JOSH AND MATT ALTMAN OF DOUGLAS ELLIMAN.

YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Brian Porreca



"People know who I am."

CHLOE GRACE MORETZ
The *Neighbors 2* actress, firing another round in her ongoing feud with Kim Kardashian West. West had tweeted, "No one knows who she is" after Moretz criticized a naked photo West posted on Instagram.

"It is a form of bullying, which I won't stand for."

RUMER WILLIS
The actress, claiming an image shot for *Vanity Fair* was Photoshopped to make her "jaw smaller."

"I want to turn this misunderstanding into an understanding."

50 CENT
The rapper, apologizing for posting a video he shot at an airport of a 19-year-old boy with autism whom he mistakenly thought was high on drugs. "What kind of shit you think he took before he got to work today?" says 50 Cent in the video. He later donated $100,000 to Autism Speaks.

"Can you adjust his dentures?"

ANNE LEFTON
The interpreter at Sumner Redstone's deposition, complaining that the 92-year-old Viacom mogul's false teeth made him difficult to understand.

"Go eat your mayonnaise on white bread. Stop race baiting."

ROSE MCGOWAN
The actress, tweeting at Donald Trump after his Cinco de Mayo tweet where he claimed that "the best taco bowls are made in Trump Tower Grill," then added, "I love Hispanics!"

"Look at what's going on with Stephen Colbert and that show. What is that?"

CHELSEA HANDLER
The host of the just-launched Netflix talk show *Chelsea*, on the lack of originality on late-night TV. "There's 10 or 11 guys doing what used to be done by two," she added.

"I would really like to apologize for not smuggling my dogs into England."

JOHNNY DEPP
The *Alice Through the Looking Glass* actor, poking fun during a London news conference at the much-talked-about apology video he and wife Amber Heard filmed at the behest of the Australian government after illegally bringing their dogs into the country.

"I am so sorry that I have hurt you, Sean, and I apologize and retract my reckless statements about you."

LEE DANIELS
The *Empire* co-creator, apologizing to Sean Penn after settling the $10 million defamation lawsuit the actor filed against him after Daniels accused Penn of spousal abuse.



HANDLER: ROBIN MARCHANT/GETTY IMAGES. MORETZ: DANIEL ZUCHNIK/WIREIMAGE. CENT: TOM BRIGLIA/WIREIMAGE. WILLIS: GABRIEL OLSEN/FILMMAGIC. DEPP: KEVIN MAZUR/HFA2015/WIREIMAGE.



WE'RE PROUD TO HONOR
OUR FRIEND AND COLLEAGUE
GREG BERLANTI
TELEVISION PRODUCER OF THE YEAR

CBS

©2016 CBS Broadcasting Inc.

About Town
HOLLYWOOD HITS THE RED CARPET

The Angry Birds Movie
Los Angeles, May 7

FLOCKING TO THE WESTWOOD Village Theatre for the premiere of *The Angry Birds Movie* were stars **Jason Sudeikis**, **Blake Shelton**, **Maya Rudolph** and more, some of whom met their fellow voice actors for the first time. *Veep*'s **Tony Hale** told *THR*: "My daughter is a huge *The Voice* fan, so we're excited about meeting Blake Shelton. **Gwen Stefani** might be here!" (Stefani attended but skipped the carpet, which was covered in faux bird feathers.) "I just found out **Sean Penn** was in the movie. I'll meet him, that will be cool," **Bill Hader** told *THR*. (Unfortunately for Hader, Penn was a no-show.) As for Rudolph, she "knew everyone already. *Saturday Night Live* connects everyone." The daytime premiere had one drawback: "There's a little less alcohol," joked the film's **Josh Gad.** — BRIAN PORRECA


1



Tom Rothman, chairman of Sony Pictures Entertainment's Motion Picture Group, took a turn at a large slingshot, hurling stuffed birds over a wall.


2


3


4

1 Sudeikis and Red, the character he lends his voice to in the film. He explained to *THR* how fiancee Olivia Wilde ended up contributing a "free-range" chicken gag to the movie: "She's very good at puns."

2 Hader and Rudolph at the premiere of the animated film based on the popular mobile game.

3 Stefani and son Kingston hit the premiere.

4 Shelton, who voices Earl, a cowboy-hat-wearing pig, flanked by two other characters from the movie: Red and Chuck.

5 "I see a couple of kids who are three sheets to the wind already," joked Gad about the daytime event. "But for the most part, everyone's behaving themselves."

6 The film's Keegan-Michael Key at the afterparty, which featured a carnival theme. Guests mingled with pigs and parrots and played games.


5


6

ERIC CHARBONNEAU/INVISION/COURTESY OF SONY PICTURES (7)

Acclaimed photographer

Gray Malin's first book.

BEACHES documents the past five years of Gray's travels to twenty cities across six continents, transporting you high above many of the world's most luxurious beaches.

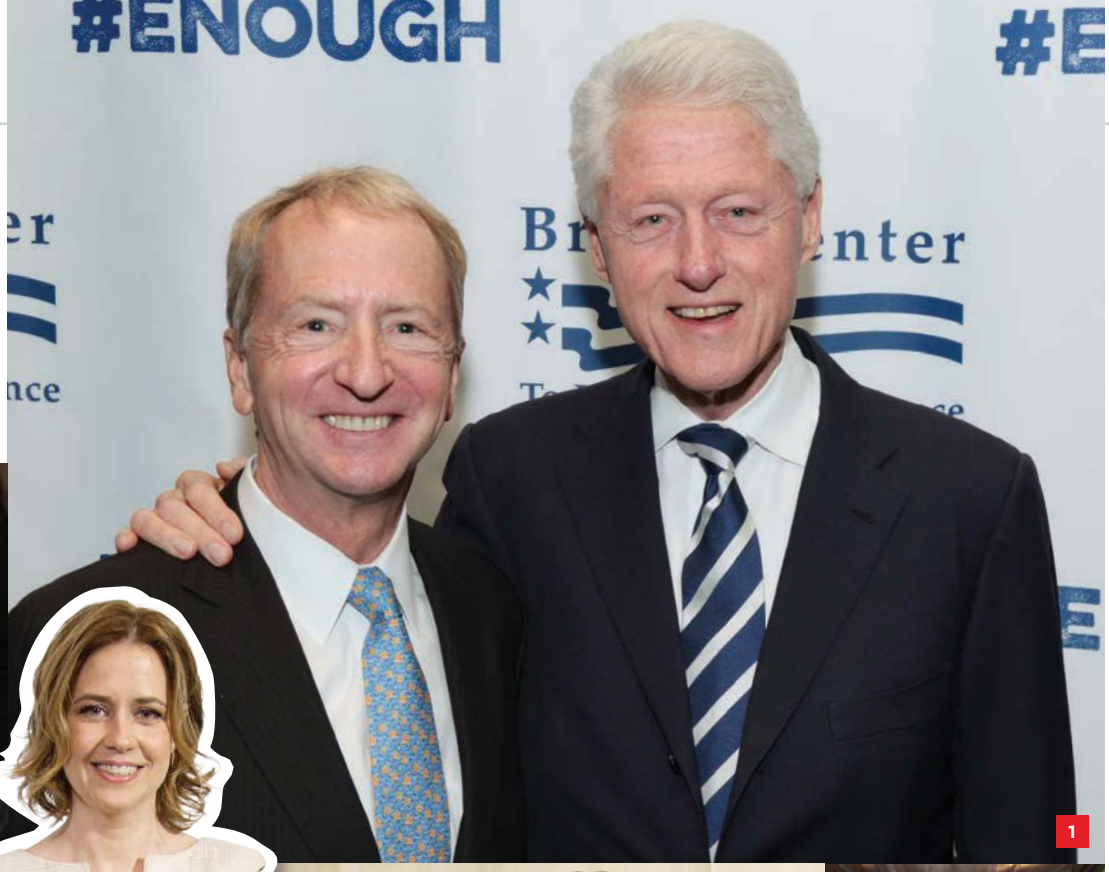
Available exclusively at graymalin.com



Published by Abrams, New York

About Town
HOLLYWOOD HITS THE RED CARPET

Brady Campaign's Bear Awards
Los Angeles, May 4

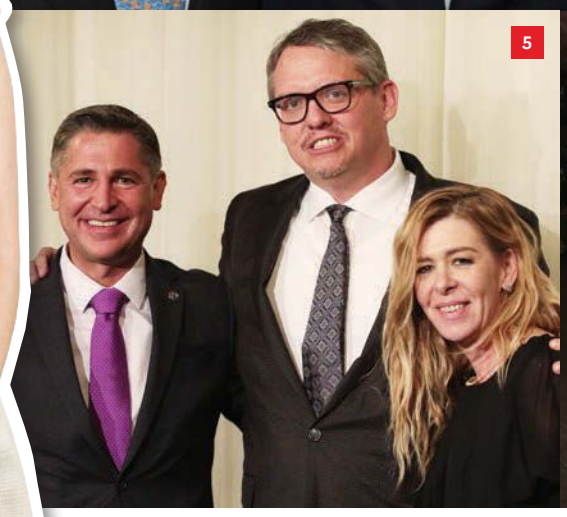


1


2


3


4


5


6

1 Tech entrepreneur David Bohnett (left) and President Bill Clinton were co-honorees.

2 Will Ferrell supported the event's live auction led by his wife, Viveca Paulin.

3 Jennifer Grey with husband Clark Gregg.

4 Jenna Fischer (in Rubin Singer).

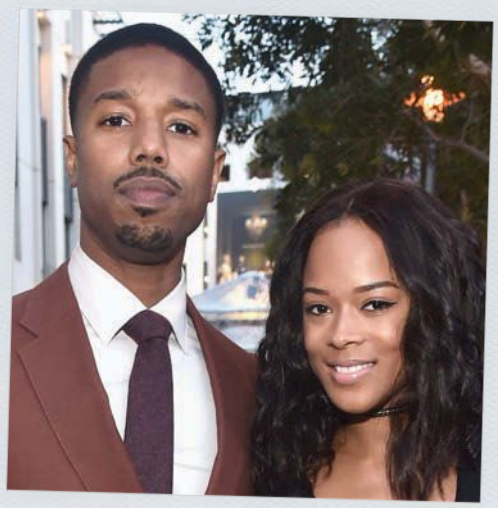
5 From left: Brady Campaign to Prevent Gun Violence president Dan Gross, Adam McKay and honoree Dede Gardner of Plan B Entertainment.

6 Producer Dean Johnsen with wife Judy Greer.

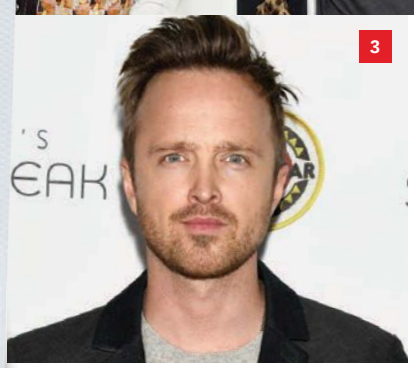
BRADY: ALEX J. BERLINER/ABIMAGES/COURTESY OF BALANCE PUBLIC RELATIONS (6). SPENCER: JORDAN: SNIDER: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR CITY YEAR LOS ANGELES. PAUL: MICHAEL BEZJIAN/GETTY IMAGES FOR CITY YEAR LOS ANGELES.

City Year
Culver City, May 7


1


Michael B. Jordan and *Empire*'s Serayah McNeill at the event that raised a record $1.6 million for the charity City Year, which provides services and support to help tweens and teens stay in school.


2


3

1 City Year board member Octavia Spencer at the sixth annual Spring Break: Destination Education event on the Sony Studios commissary lawn. The group helps mentor about 10,000 students in the U.S.

2 Event co-chair and 20th Century Fox co-chair Stacey Snider (second from left) and the band Imagine Dragons, who performed.

3 "There was never a part of me that wanted to give up on school," said Aaron Paul. "I never saw that as an option. I always knew I had to finish. There are a lot of kids out there that see it as an option to just walk away."

GREG BERLANTI

Congratulations on

Producer of the Year!

You have been, and always will be

my FAVORITE superhero

Love, Todd

&

the entire Mad Old Nut family

MAD·OLD·NUT
PRODUCTIONS, INC.

About Town

RAMBLING REPORTER

By Chris Gardner & Seth Abramovitch



Adam McKay: What *Reagan* Outrage Felt Like

Speaking for the first time about the furor that erupted over comedy script *Reagan*, Oscar winner **Adam McKay**, who was set to produce the project with **Will Ferrell**, told *THR*, "We were all taken aback," he said. "It was weird. It seemed like everyone piled on without knowing at all what the script was about. The reason we even looked at it is because it actually had some sensitivity on the subject." Before backing out April 29, Ferrell was attached to play a dementia-addled **Ronald Reagan**, who believes he's an actor playing the president. That logline concept (script by **Mike Rosolio**) was enough to upset Reagan's daughter, **Patti Davis**, who called it "cruel." The Alzheimer's Association added that it was "appalled." Minutes before hosting the Brady Campaign's Bear Awards at the Four Seasons on May 4 honoring his *Big Short* producer **Dede Gardner**, McKay said the project had been in a preliminary phase. "It didn't even have a director. It's just something we were looking at," he said. "Then, all of a sudden, it just steamrolled."


Reagan

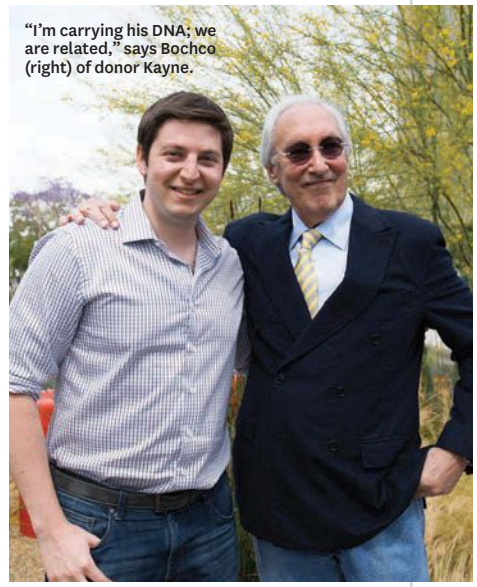

McKay

Captain America Caused Marvel 'Civil War'

In the fall, when Marvel Studios president **Kevin Feige** broke away from longtime boss Marvel Entertainment CEO **Isaac "Ike" Perlmutter** to report to Disney Studios chief **Alan Horn,** it was rumored that the restructuring was fueled by ongoing creative and budget disputes. As *THR* reported, Feige's frustrations with the notoriously frugal Perlmutter came to a head during the filming of *Captain America: Civil War* in 2015. In a new interview with *THR*'s **Kim Masters** on KCRW's *The Business*, *Civil War* directors **Anthony** and **Joe Russo** elaborate: "We've been on that [Marvel] journey from *Winter Soldier*, and it may have been some story points from *Civil War* that caused the civil war within Marvel," says Joe. "I think that there were years when Kevin was absorbing the pain inflicted on the company." Now the company's atmosphere is "much healthier, happier," says Joe, paving the way for "really compelling choices," including Marvel's hiring of **Taika Waititi** to direct *Thor: Ragnarok* and **Ryan Coogler** helming *Black Panther*.

Steven Bochco Meets His Stem Cell Donor

On May 6, 10-time Emmy-winning producer **Steven Bochco**, 72 — best known for *L.A. Law*, *NYPD Blue*, *Hill Street Blues* and now *Murder in the First* — was introduced to the man who in October 2014 donated stem cells that helped beat Bochco's rare leukemia (blastic plasmacytoid dendritic cell neoplasm): **Jon Kayne**, then 23. "When I was his age, I had my head up my ass. I never thought of doing something as selfless as he has done," said Bochco at City of Hope's annual Bone Marrow Transplant Reunion in Duarte, Calif. "There is a reason now why I go to strip clubs every night because I have this 25-year-old man's DNA," he joked. Bochco had undergone three rounds of chemotherapy over 70 days at City of Hope, losing 40 pounds. After a taxing recovery, he is back at work with a new perspective. "One amazing thing is that I lost my fear of dying. It feels like bonus time."


"I'm carrying his DNA; we are related," says Bochco (right) of donor Kayne.


Captain America: Civil War's Elizabeth Olsen.

Hollywood Assistants-Only Private Club

L.A. is about to get another membership club: **Michael Torbiak,** former assistant to NBCUniversal exec **Richard Licata,** and ex-celebrity assistant **Jess Zobler** have launched Gatekeepers, which aims to offer "exclusive access to coveted experiences, products and other special offerings," says Torbiak. He says that they got the idea after realizing how much their bosses relied on them for "travel and restaurant reservations and gift ideas, wellness and technology. There's nothing out there leveraging these millennial assistants' influence." Says Zobler: "The networking potential is huge." Until June 1, the site will accept applications for 100 spots. THR

Power Dining


Huggins


Coppola

MGM president **Jonathan Glickman** joined scribe **Aline Brosh McKenna** at Sycamore Kitchen. Boom! Studios head **Stephen Christy** and **Katharine McPhee** also were in. … **Stephen Huvane** met with **Stephen Amell** at Soho House. On another day, **Topher Grace** broke bread with director **Kyle Newman**. In at other times: **Kevin Bacon** and producer **Todd Lieberman**. … **Kristen Stewart** ordered at Cafe Figaro one day, **Jordan Peele** visited on another. … **John Slattery** stopped by Little Dom's. … **Francis Ford Coppola** hit Musso & Frank's east room after putting his hand- and footprints in cement at the Chinese Theatre. … **Maura Tierney** ordered at Kifune sushi in Venice. … Producer **Korin Huggins** visited Republique. … **John Legend** ate breakfast on the rooftop of the Peninsula. … In Manhattan, **Christina Hendricks** hit Vandal for her birthday.



The Quick Pitch Named for its location at **William Paley**'s midcentury broadcasting facility, this New American cuisine specialist picks up where the late Ammo left off as a grown-up midway point for Valley-Westside lunches. Its high-toned menu services with composed salads, wood-roasted chicken and "canoe harvested" wild rice entrees.
The Inside Dish Design by Bishop Pass (which also did Maude).
6115 Sunset Blvd. — GARY BAUM

FERRELL: DAVID M. BENNETT/WIREIMAGE. OFFICE: MARK REINSTEIN/CORBIS VIA GETTY IMAGES. REAGAN: SGRANITZ/WIREIMAGE. MCKAY: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR DGA. OLSEN: JASON LAVERIS/FILMMAGIC. BOCHCO: COURTESY OF SUBJECT. HUGGINS: MARCUS INGRAM/WIREIMAGE. COPPOLA: MONICA SCHIPPER/GETTY IMAGES FOR TRIBECA FILM FESTIVAL. PALEY: DYLAN+JENI/COURTESY OF BECCA PR.

Got tips? Email **RAMBLING@THR.COM.**

GREG –

SENDING YOU OUR
HEARTFELT CONGRATULATIONS
ON YOUR BEING NAMED
TELEVISION PRODUCER
OF THE YEAR.
AMAZINGLY, THIS IS ONLY
THE SECOND BIGGEST
ACCOMPLISHMENT OF
YOUR YEAR.
WE CANNOT WAIT TO SEE
WHAT THE REST OF 2016
HAS IN STORE!

FELKER
TOCZEK
SUDDLESON
ABRAMSON
LLP

10880 Wilshire Boulevard,
Suite 2070,
Los Angeles, CA 90024



Benitez (left) and DiDario, both in J.Crew with custom neckwear they designed with David Fin Ties.

BENITEZ & DIDARIO

ABC News correspondent **Gio Benitez** married **Tommy DiDario**, an actor, model and owner of the social media company DiDario Consulting, on April 16 at the Walton House in Homestead, Fla. The ceremony was officiated by DiDario's sister, who became a universal life minister for the occasion. The couple met on Instagram in 2015.

HITCHED, HATCHED, HIRED

Inside the industry's celebrations and news

WEDDINGS

Empire actress **Kaitlin Doubleday** married DJ **Devin Lucien** on May 6 in Big Sur, Calif. Attendees included series creator Lee Daniels.

BIRTHS

Costume designer **Emily Sinnott Ramraz** and her husband, Boom Picture Co. writer-producer **Golan Ramraz**, welcomed daughter Xena on April 27 via all-natural water birth at Jaharadula in Israel.



Emily, Golan and Xena

CONGRATS

Daniel Tibbets was named president and GM of El Rey Network on May 3.

Stars Come Out for Carousel of Hope Gala



Fonda

JANE FONDA, SIDNEY POITIER, SHERRY LANSING AND DAVID FOSTER will be honored Oct. 8 at **Barbara Davis**' 30th Carousel of Hope Ball at The Beverly Hilton. The gala will present longtime Carousel of Hope supporter Poitier with the Inspirational Lifetime Achievement award, while Fonda, Lansing and Foster will accept Brass Ring awards. Presenters include **Denzel Washington**, **Anjelica Huston**, **Quincy Jones** and **Carole Bayer Sager**, and **Jay Leno** and Foster will return as master of ceremonies and musical director, respectively. Davis will host a May 18 luncheon at the Peninsula in Beverly Hills to kick off the festivities. As always, proceeds go toward finding a cure for diabetes. — ARLENE WASHINGTON

Comedy Central announced May 9 that **Kent Alterman** will be promoted to network president when Michele Ganeless exits at the end of May.

Arnon Milchan's New Regency will be led by **Yariv Milchan** and **Pamela Abdy** after CEO Brad Weston departed May 2.

21st Century Fox named **Chip Smith** executive vp public affairs May 5.

Jessica Sebastian was named senior vp development at ITV Entertainment on April 29.



Boykewich

Elizabeth Boykewich was upped to senior vp casting and talent at Freeform on May 5.

Jamie Stevens joined Sony Pictures Motion Picture Group as executive vp worldwide consumer products on May 3.

Warner Bros. promoted **Bill Draper** to president of worldwide physical production May 6.

Ayo Davis was tapped as head of talent and casting for ABC Entertainment and ABC Studios, and **Jonathan Bluman** joined as vp May 4.

Telemundo Studios promoted **Perla Farias** to senior vp scripted development and **Carmen Urbaneja** to senior vp scripted productions May 4.

Foresight Unlimited named **Talia Goldman** executive director of operations and distribution and promoted **Kyle Bellinger** to executive director of acquisitions and development May 3.

Hannah Ozer joined Kaplan/Perrone Entertainment as a manager May 2.



Schallert

DEATHS

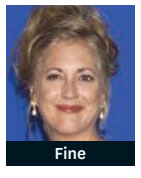
William Schallert, who played the patient patriarch on *The Patty Duke Show*, died May 8 in Pacific Palisades. He was 93.

Reg Grundy, the Australian TV pioneer behind *Wheel of Fortune* and the hit drama *Neighbours*, died May 8 at his home in Bermuda. He was 92.

Ret Turner, the Emmy-winning costume designer who dressed Cher, Dolly Parton and Diana Ross, died May 3 in West Hollywood. He was 87.

Ian Sander, who with his wife, Kim Moses, executive produced such shows as *Ghost Whisperer* and *Profiler*, died May 3 of a heart attack in Los Angeles. He was 68.

Nicolas Noxon, an Emmy-winning TV documentary filmmaker and the father of writer-producer Marti Noxon, died May 3 in Westlake Village, Calif. He was 79.



Fine

Delia Fine, an Emmy-winning producer at the A&E Network, died April 29 of a heart attack in Stamford, Conn. She was 64.

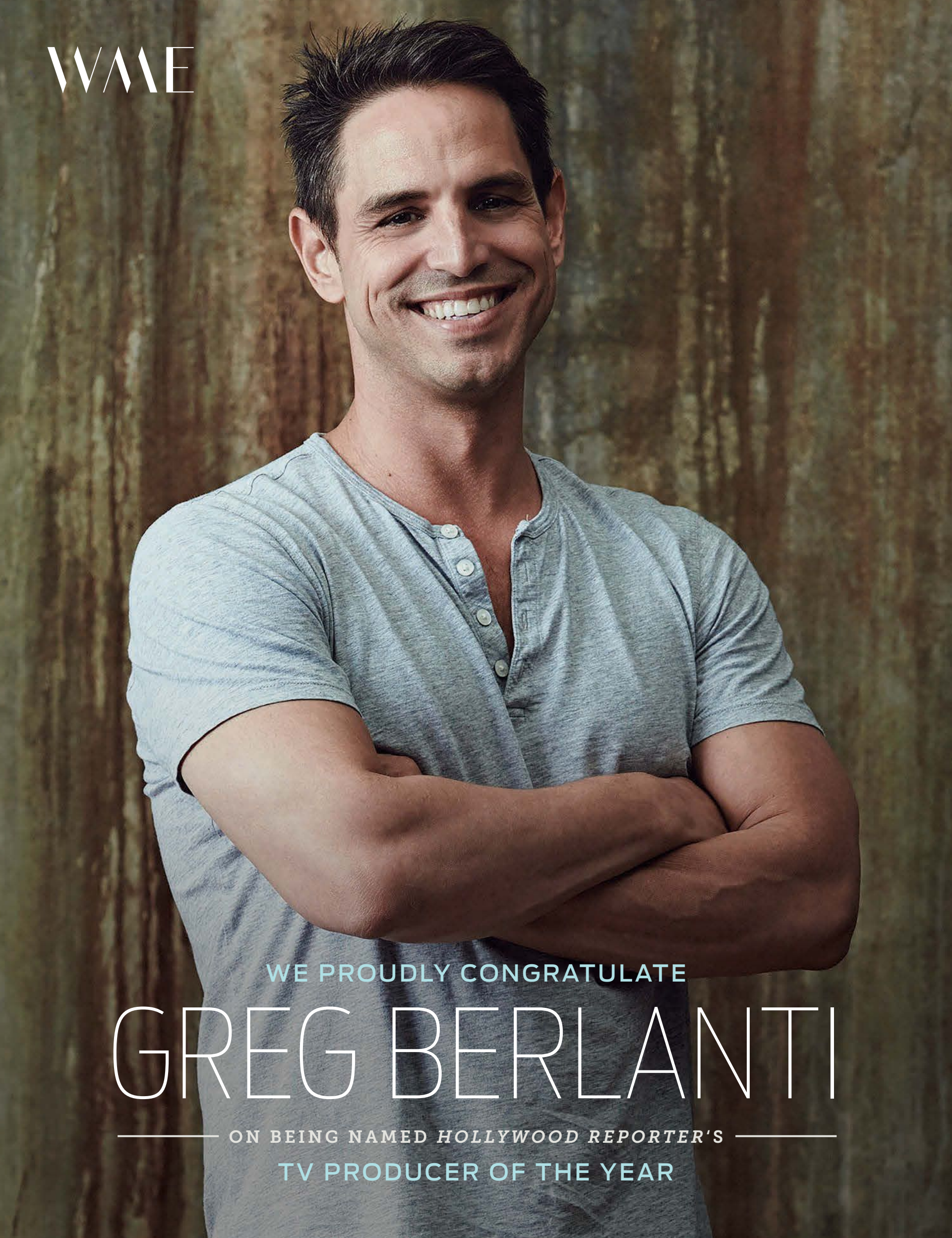
Abel Fernandez, one of Eliot Ness' agents on TV's *The Untouchables*, died May 3 of lung cancer in Whittier, Calif. He was 85.

Gino Grimaldi, who produced the Universal Television series *Emergency!* and *Knight Rider*, died April 29 in Newport Beach, Calif. He was 74.

John Nuzzi, a marketing executive at Fox and ABC, died May 4 of cancer in Sherman Oaks. He was 49.

WEDDING: STUDIO TWO WEDDING PHOTOGRAPHY/COURTESY OF SUBJECT. BOYKEWICH: FREEFORM/MICHAEL ROZMAN. FINE: FRANK MICELOTTA/GETTY IMAGES. SCHALLERT: ALBERT L. ORTEGA/GETTY IMAGES. FONDA: MIKE PONT/WIREIMAGE. BABY: COURTESY OF SUBJECT.

To submit, send email to **HHH@THR.COM.**


WME
WE PROUDLY CONGRATULATE
GREG BERLANTI
ON BEING NAMED *HOLLYWOOD REPORTER*'S
TV PRODUCER OF THE YEAR

citi presents

CLIO MUSIC

partnered with billboard

@clioawards



THE 3RD ANNUAL CLIO MUSIC AWARDS JURY

MUSIC MARKETING

BETTINA DORN
Warner Music Group Germany Holding GmbH

JOHN FLECKENSTEIN
RCA Records

JOEL KLAIMAN
Columbia Records

LEE STIMMEL
Sony Music Entertainment

MIKE TUNNICLIFFE
Universal Music Group

JOE BELLIOTTI
The Coca-Cola Company

BOZOMA SAINT JOHN
Apple Music & iTunes

RICHARD SANTIAGO
Live Nation

MARK WEINSTEIN
Hilton Worldwide

MICHAEL ROBICHAUD
MasterCard Worldwide

PETER SZABO
Shazam Entertainment

SETH FARBMAN
Spotify

TREVOR ARNOLD
Target

MARCUS PETERZELL
Ketchum Sports & Entertainment

MARCIE ALLEN
MAC Presents

GLENN MINERLEY
Momentum Worldwide

BRUCE FLOHR
GreenLight Media & Marketing/RedLight Management

MELISSA ETHERIDGE
Artist

ALISSA POLLACK
iHeartMedia

HUGH EVANS
Global Citizen

USE OF MUSIC

ERIC SHEINKOP
Music Dealers, LLC

KATE YOUNG
Soho Music

JUAN WOODBURY
Leo Burnett

DANIEL KUYPERS
Energy BBDO

ALVARO RODRIGUES
Africa

KARL WESTMAN
Ogilvy & Mather

SIMONE BENYACAR
Ant Farm

RODRIGO SOBRAL
R/GA

HOLLY WILLIAMSON
Ignition Creative

EMMA QUIGLEY
PepsiCo

DAVE CURTIN
Disney Music Group

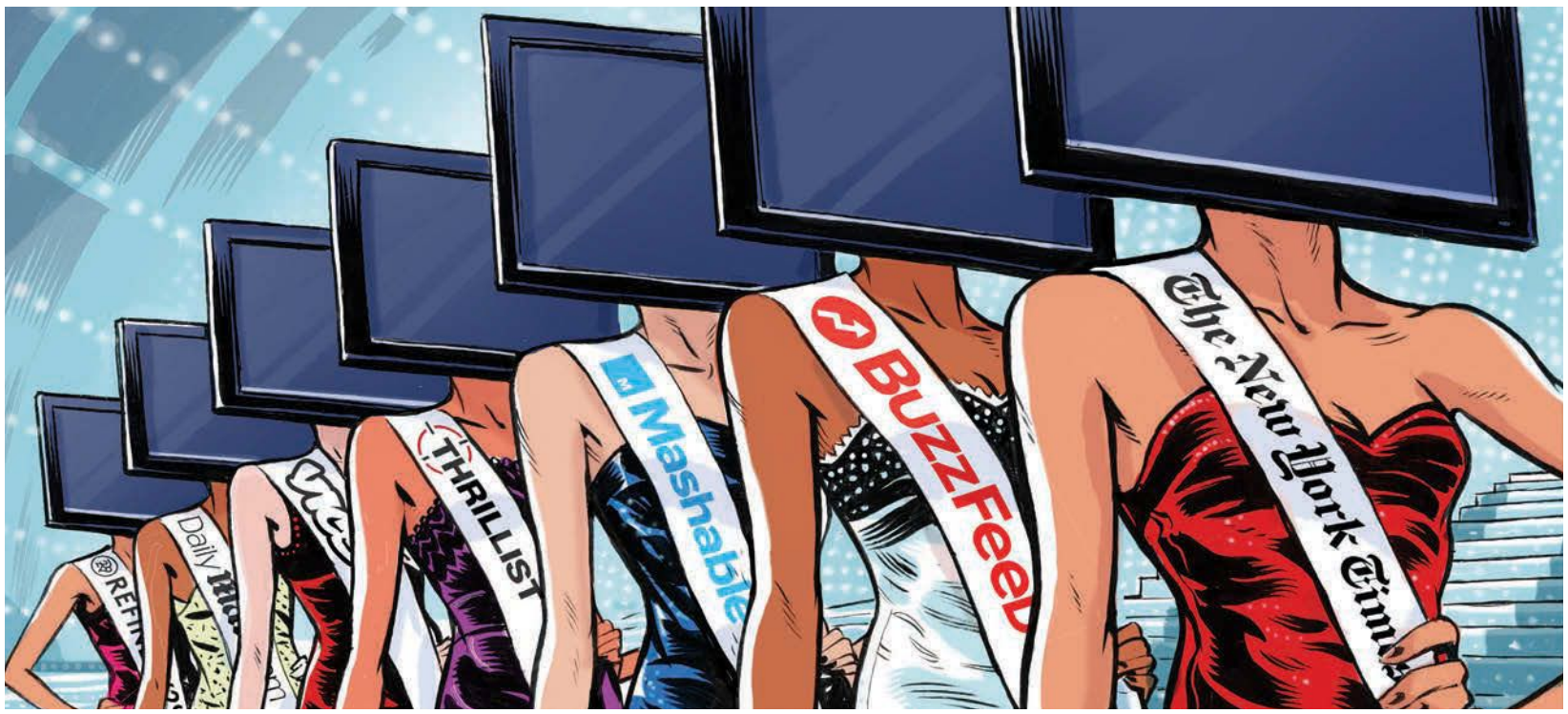
LORI FELDMAN
Warner Bros. Records

CAMILLE HACKNEY
Atlantic Records/WMG

BRIAN MONACO
Sony/ATV

HOWARD APPELBAUM
Nielsen Entertainment

DEADLINE: MAY 20TH. For more information, visit cliomusicawards.com or call 212.683.4300.



Who'll Win and Lose in Digital Media's Rush to Video

'We want to do TV, but we want to do it in a different way,' BuzzFeed's Jonah Peretti has said, but sinking ad rates force desperate web outlets to chase television dollars with no strategy: 'We don't know what will work … but we know how to find out' By Michael Wolff

THE SINKING VALUE OF WEB and mobile page views — heading to an increment barely above zero — has galvanized a flight at nearly every major digital media company to a premium video strategy, and even to television itself. Many such strategies are on proud display this month at the Digital Content NewFronts presentations to the ad community in New York. But who actually knows what they are doing? Video, after all, with its story and talent focus, is not a logical extension for the tech industry. Digital businesses often have committed vast investment in new initiatives without clear models of success. But how big a leap is everybody taking here? And a leap to where, exactly?

"We recently announced a funding round to expand our storytelling to television," said Mashable CEO Pete Cashmore in a recent statement to his company after taking an investment from Turner Broadcasting and laying off a good part of his news staff. "We are now equally adept at telling stories in text and video, and those stories now live on social networks, over-the-top services and TV. Our ads live there, too, with branded content now at the center of our ad offering."

This is quite a bit of verbiage and a further contribution to the mix-up of genres, skills and distribution strategies that now confuses the discussion of what television is and what business you're going into with video. "We want to do TV, but we want to do it in a different way," said BuzzFeed's Jonah Peretti in 2015, quite as enigmatically. Discerning these strategies is the subtext of the NewFronts: "We don't know what will work," said a slide at the BuzzFeed presentation, adding with peculiar confidence, "But we know how to find out."

Vice, the magazine turned internet-video producer turned HBO star turned cable channel, arguably stands at the high point of digital video producers that have graduated to TV — yet this hardly focuses its strategy. Vice is part ad agency, part production company, part (it hopes) trusted news source, a shortform branded-content creator that has grabbed the millennial mantle. This has given it partnership opportunities with less cool video brands. At the NewFronts, it announced a deal for video with ESPN. Likewise, its cable network Viceland is a partnership with A&E. In other words, Vice's strategy is, in part, to wager other people's money — indeed, various C-suite careers at A&E are said to be riding on the Vice bet.

Dailymail.com, the hyperprolific offshoot of the British tabloid, has announced a conventional television-model strategy by teaming with Stage 29 Productions, Dr. Phil's company, for a syndicated celebrity-focused daily show set to debut in the fall. The male-focused lifestyle site Thrillist, in a recent discussion, outlined its hopes of using its brand to partner with third-party production companies and distributors. Refinery29, the fashion e-commerce and women's content site, announced at the NewFronts that it was producing 12 short films by female directors.

While potential revenue generators or marketing gambits, none of these efforts is necessarily the digital TV breakthrough that BuzzFeed's Peretti speaks of (though Peretti also has indicated that BuzzFeed might seek its own conventional TV opportunities). In this regard, much admired for its 800,000 views and much ridiculed for its ridiculousness was BuzzFeed's recent exploding watermelon production, demonstrating how many rubber bands it takes to pop a melon via Facebook Live. Indeed, Facebook, which is committing more of its future to video, has crossed a Rubicon and is now, like a traditional TV network, paying for content — including that exploding watermelon.

BuzzFeed not only is at the forefront of what might be video innovation but also of its perplexing new vocabulary, with BuzzFeed Motion Pictures president Ze Frank giving explanations at a recent digital upfront in London such as, "The movement of things in the ecosystem is so contingent on the ecosystem itself. … So we need to look at how the content is used by a person to connect with another person — identity — and we also need to think about context." What? "Everybody is finding this trend of video replacing television is absolutely enormous," echoed Jon Steinberg, formerly of BuzzFeed and Daily Mail U.S. and

ILLUSTRATION BY Lars Leetaru

now developing a web channel called Cheddar, described as digital CNBC for millennials.

Of course, ad-supported digital video has been trying to break through for some time. While there is vast spending on digital video — more than $7 billion in the U.S. in 2015, according to eMarketer — little of it is the kind of high-margin TV brand advertising that producers and platforms had hoped for. YouTube, while a massive traffic draw, has been unable to compete with TV for premium advertisers and is planning a paid Netflix-like service with a "skinny bundle," though it has no agreements with content providers. Yahoo, which recruited Katie Couric and made a serious programming investment, continues to search for a viable strategy. *The Huffington Post* has had several high-profile video flops. And CollegeHumor and Funny or Die, two of the most successful digital video producers, seem unclear about their direction.

"People in their 20s and 30s are never going to watch television, they're never going to get cable boxes," added Steinberg, getting to the heart of the digital video hope. In this vein, *The New York Times* announced at the NewFronts something called Times Story, "a place and a space and a lab and a team of journalists and creators and technologies" doing things to develop "visual" journalism. Added *New York Times Magazine* editor Jake Silverstein, "Today we stand in front of you as the leaders in virtual reality journalism," referencing the cardboard VR glasses that the *Times* distributed in the fall. In addition, the *Times*, also treading the line in which much digital video crosses over into advertising, has a unit, T Brand Studios, employing 90 people who create branded content. Conde Nast announced at the NewFronts that it was renewing 98 of the shortform online series it had been producing (quick, name one!).

Joining this growing competition to discover a Holy Grail of digital video — amid the greatest glut of low-budget video production in history, rivaling only the greatest glut of high-budget productions — are traditional producers aiming to crack this code. Indeed, digital TV has become one of the favorite second (or third) acts of aging moguls, including Peter Chernin (assorted digital initiatives), Tom Freston (Vice, where he is an investor, board member and guiding light), Michael Eisner (Vuguru) and now Jeffrey Katzenberg (he was given AwesomenessTV as a parting gift in NBCUniversal's $3.8 billion acquisition of DreamWorks Animation).

In some sense, it might be that the strategy is merely to have a video strategy, the more obtuse perhaps the better. But in a world with no real hits (as opposed to stunts), where big-brand advertising continues to rebuff digital video, and where traditional TV success will be as elusive as it always has been, it's a strategy that may not save the day. THR

Ask 14 Digital Execs the Same Questions ...

... and you'll hear 'Facebook Live,' 'Snapchat Discover' and 'VR' a lot as *THR* quizzes the NewFronts leaders on the future of content

By Natalie Jarvey



Amy Emmerich
Refinery29



David Grant
PopSugar



Chad Gutstein
Machinima



AT THE END OF NEWFRONTS, THE HEADLINE SHOULD READ ...

EMMERICH Live and Snapchat and VR, Oh My!
GRANT Five Years In: Are the NewFronts More Like an Auto Show or a TV Upfront, and Does It Matter?
HENICK We'll All Work for Ellen One Day
HOLT Digital Companies Take Evolved Approach to Solving Advertiser and Consumer Needs Across Landscapes
MAYMANN It's Time to Show, Not Tell
HORBACZEWSKI We Need to Rename NewFronts
STROMPOLOS The 2016 NewFronts Were Just OK Until THIS Happened (clickbait spoiler: Fullscreen presented)

MY BIGGEST CONCERN FOR THE DIGITAL BUSINESS IS ...

IZAD Context is everything. Buyers may intellectually understand the consumer shift at hand, but they may not understand the cultural relevance of the content that is being produced for digital platforms. It's a generational shift.
OSTROFF That it's still undervalued. But so was cable back in the day, and we all saw how that worked out.
RICHMAN Lack of standardized metrics for success and comparison.
WEST Buyers and brands not moving as quickly into new platforms as the millennials they are working to engage.
YOUNG Forgetting we work in the world's most dynamic industry during its most dramatic period of change.
EMMERICH That it turns into the TV business of yesterday.



MY FAVORITE VIRAL VIDEO/MEME (NOT FROM MY COMPANY) IN THE PAST YEAR WAS ...

MAYMANN "Damn, Daniel."
NELSON "Pandas in the Snow," tied with the cast of *The Color Purple* singing a Prince tribute. (Now if only I could watch pandas in the snow singing "Purple Rain.")
RICHMAN "Pizza Rat."
GRANT The rise of the "video graphical novelette," telling a news story with the perfect combination of clips, images and words that you can read and watch at the same time, on your phone, with or without sound. It's become a huge form of storytelling on the internet and emphasizes the craft of writing.
EMMERICH Ad Council's "Love Has No Labels."
OSTROFF Any listicle from BuzzFeed.
HENICK "Why You Always Lying," by Nicholas Fraser.
HORBACZEWSKI "Lean On," from Major Lazer & DJ Snake. The music was great, and I'm obsessed with India business and culture.
YOUNG Definitely "Carpool Karaoke."
GUTSTEIN Anything with Donald Trump.



"Pizza Rat," a favorite of Defy Media's Richman, has been viewed more than 9.2 million times on YouTube.



Matthew Henick
BuzzFeed



Courtney Holt
Maker Studios



Stephanie Horbaczewski
StyleHaul



Reza Izad
Studio71



Jimmy Maymann
AOL



Martha Nelson
Yahoo



Dawn Ostroff
Conde Nast



Keith Richman
Defy Media



George Strompolos
Fullscreen



John West
Whistle Sports



Troy Young
Hearst Magazines



James Corden's "Carpool Karaoke" (here with Sia) has been a rare viral hit for CBS.

WHAT IS THE BIGGEST MISCONCEPTION THAT TRADITIONAL HOLLYWOOD STILL HAS ABOUT YOUR JOB?

HENICK That we are not willing to partner with them.

HORBACZEWSKI That videos shot by real people in their homes aren't some of the most powerful entertainment and marketing content available today.

RICHMAN That we are not serious content producers.

WEST Not realizing how much data drives content decisions — from greenlight to creator selection to where to best amplify on the social channels to integrating live dynamic feedback from usage and performance across all 180 million fans and followers.

IZAD That we make cat videos.

IN FIVE YEARS, THE ENTERTAINMENT INDUSTRY WILL LOOK LIKE ...

EMMERICH Diverse, like the actual population surrounding it.

GRANT The division between technology companies and entertainment companies will be completely blurred.

GUTSTEIN Content discovery driven by referral, not search.

RICHMAN Similar, but with fewer unwatched cable channels.

MAYMANN An immersive, multiscreen, multiplatform experience.

WEST Likely with more VR headsets, however, the best content will rise far more quickly to the top, and great creators will be able to break in more places and more ways with fewer hurdles.

NELSON A mountain of cut cords rising from a sea of small channels.

THE FORMAT/PLATFORM THAT'S MY TOP PRIORITY IN 2016 IS ...

MAYMANN Live and virtual reality.

EMMERICH Brawlers and Riot, our two new YouTube channels. Facebook Live. Snapchat Discover and virtual reality.

HORBACZEWSKI Always YouTube, but this year Facebook.

OSTROFF Mobile and social is where the world spends time. I'm excited about the potential of scripted VR and our first series, *Invisible*, which premieres in September.

WEST Branded integrations that engage, amuse or inspire our 14- to 34-year-old sports-fanatic audience. Ad blocking remains a growing challenge to those relying most heavily on digital ads to connect with fans, but branded content solves that problem.

NELSON Live video events, particularly the live streams on Yahoo — 400 sporting events, live political coverage and finance events.

RICHMAN Facebook video.

A YEAR FROM NOW, ALL THE NEW OTT/SVOD SERVICES THAT HAVE LAUNCHED WILL BE ...

EMMERICH Creating more content for women.

YOUNG Spending a lot to acquire customers.

HENICK Filled with BuzzFeed content.

OSTROFF Training viewers to think differently about how to find content. And giving digital video startups a more level playing ground than they've had in the past.

RICHMAN Spending more on content.

MAYMANN Aggregated into a new bundle.

WHAT I ENVY MOST ABOUT THE TV BUSINESS IS ...

GRANT The power of inertia, even as it slows.

GUTSTEIN Shrinking audiences equals growing CPMs.

MAYMANN That TV is still the first stop for live ... for now.

NELSON Cable subsidies.

RICHMAN Affiliate and retransmission fees.

HORBACZEWSKI The accepted establishment business terms — we are still building them deal by deal!

STROMPOLOS Simplicity. Advertisers can plan their TV buy in one day and go home by 6 p.m.

WEST Familiarity from brands when making advertising decisions.

YOUNG Waking up Jan. 1 with half their revenue booked. Plus, it's a business where content performance equals revenue performance.

IF I DECIDED TO BECOME A SOCIAL MEDIA STAR, I WOULD ...

GUTSTEIN Make video of me trying to eat food in one bite.

IZAD Podcast with Ira Glass.

GRANT Be a super-influential media industry guru, issuing pronouncements and PowerPoints from my cozy home office (with my dog Leo) with the power to move the industry.

NELSON Shoot VR travel videos from Michelin three-star restaurants worldwide. With a cat.

STROMPOLOS Freestyle rap battle other CEOs on Facebook Live. (I'll do that now if anyone is game.)

VICELAND IS ...

GRANT Part exercise in ego, part exercise in branding, part puzzle piece in a global content jigsaw puzzle that is really smart about leveraging other people's money.

OSTROFF A great example of the way one brand is producing content differently for different platforms and format.

GUTSTEIN What?? LOL.

STROMPOLOS Proof that the lines between digital and traditional will continue to blur in the future.

HORBACZEWSKI *Balls Deep*. That is their show, but it is kind of how I feel about this potentially huge business-model flop.

IZAD What is that? I don't have time for TV.

RICHMAN The Sasquatch of the media world. A lot of people talk about it, very few have seen it, and I'm pretty sure it's growing a beard.

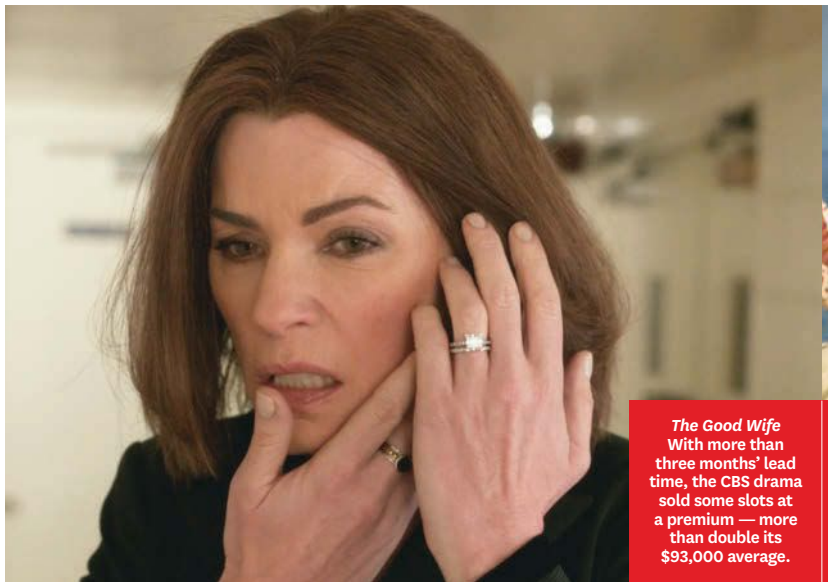


Vice's Shane Smith.

CARPOOL: COURTESY OF CBS. EMMERICH: DESIREE NAVARRO/WIREIMAGE. GRANT: LAURA CAVANAUGH/GETTY IMAGES FOR AWXII. GUTSTEIN: COURTESY OF MACHINIMA. HENICK: MACEY J. FORONDA/BUZZFEED. HOLT: DUSTIN HARRIS/GETTY IMAGES. HORBACZEWSKI: FREDERICK M. BROWN/GETTY IMAGES. IZAD: FILMMAGIC/FILMMAGIC. MAYMANN: ROY ROCHLIN/FILMMAGIC. NELSON: PAUL MORIGI/GETTY IMAGES FOR FORTUNE. OSTROFF: STEVE MACK/FILMMAGIC. RICHMAN: COURTESY OF DEFY MEDIA. STROMPOLOS: MICHAEL BEZJIAN/WIREIMAGE. WEST: COURTESY OF WHISTLE SPORTS. YOUNG: D DIPASUPIL/GETTY IMAGES FOR AWXII. NEWFRONTS: NELSON BARNARD/GETTY IMAGES FOR CONDE NAST. SMITH: JEMAL COUNTESS/GETTY IMAGES FOR PEABODY AWARDS.

Love My Finale? Then Say It With Cash

Go out with a slap (*The Good Wife*) and not a whimper (*American Idol*), as network series, when played right, can turn their last few 30-second commercial spots into an oversized ATM By Michael O'Connell



The Good Wife
With more than three months' lead time, the CBS drama sold some slots at a premium — more than double its $93,000 average.



Mad Men
AMC held out on selling finale ads until closer to the airdate, capitalizing on buzz and securing commitments near $1 million.

TURNING THE LIGHTS OUT on a successful TV show can be a financial bummer for a network, but the last flicker often brings one final advertising boon. Series finales, especially those that service a particularly engaged or well-to-do audience (i.e., CBS' *The Good Wife*) remain one of the few DVR-proof draws in the era of withering linear viewing.

The Good Wife ended its seven-season run May 8 with roughly three months of lead time; CBS announced the wrap-up to its Emmy-winning drama during a Super Bowl commercial. The relatively short heads-up meant that many ads already had been sold during the 2015 upfront market, though some spots still were available at a premium, less than $250,000, say sources, but well north of the season's $93,000 average, according to Kantar Media. Spots that aired during the telecast included luxury auto (Jaguar), talent tie-ins (a Chase ad voiced by *Good Wife* star Julianna Margulies) and several film trailers (DreamWorks' *The Girl on the Train*).

"You need to have the dynamic of ending on a high note," says Horizon Media ratings analyst David Campanelli of *The Good Wife*'s season-high 10.5 million viewer haul. "You saw something like *American Idol*, which was as big of a show as there was in the past 10 years, and it went out with a whimper because it overstayed its welcome by a year or two. You can have the cultural-significance potential — but if a show has outlived its time by a couple years, it's going to underwhelm on a finale."

CBS has a solid track record for building finale buzz. The 2014 finish of *How I Met Your Mother* might be the post-DVR-saturation benchmark of how to do it. Thanks to more than 14 months' notice and an elaborate presentation by the cast during the 2013 upfront spectacle for buyers, CBS secured placements between $300,000 and $350,000 well before the one-hour series ender. Leaving a few spots open to capitalize on growing interest in the months immediately prior, 30-second hits went for as high as $500,000 before selling out. And advertisers got their money's worth: The divisive episode, a hot topic in the media for many who never even watched the series, saw ratings spike to a 5.4 in the adults 18-to-49 demographic and 13.1 million viewers — both records for the comedy.

"You can sell [on a finale] in the upfront, but you don't have to," says Turner ad sales president Donna Speciale, who scored a premium on the 2012 close to *The Closer* and trots out a final run of *Rizzoli & Isles* this summer. "We are talking to clients day in and day out, 365 days a year. If we know what's going on ahead of time, we can bring an idea to them way before a marketplace even hits. It has a lot to do with the demand and the fan base."

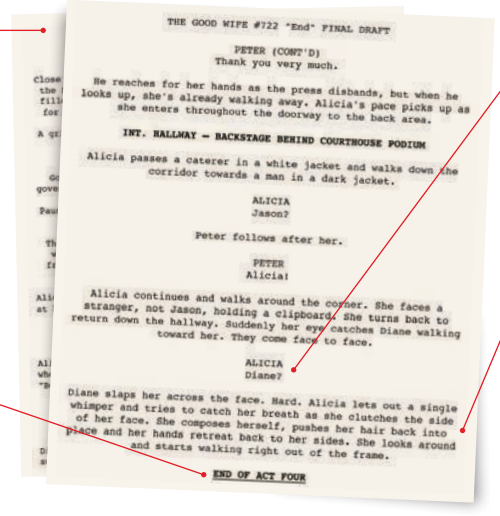
One network that recently took

The Good Wife Farewell: Inside the Final Scene

Just hours after the finale aired, creators Robert and Michelle King opened up about their decision to bring Will Gardner back from the dead and have Diane Lockhart slap (yes, really slap) Alicia Florrick By Kate Stanhope

Leading to the final scene, Alicia (Julianna Margulies) reunites with her late lover, Will (Josh Charles). "I'll love you forever," she says, to which Will responds: "I'm OK with that." Per Michelle, "That's exactly how they'd communicate in Alicia's fantasy." Adds Robert, "It was shot fairly late at night, and unlike most times when people go off the set to grab a bite or go to their dressing rooms, everybody wanted to hang around because it felt like the closure to something really cool."

The Kings always planned to begin and end with a slap.* Alicia slapped her philandering husband for betraying her in the pilot; Diane (Christine Baranski) slaps Alicia for betraying her in the finale.



THE GOOD WIFE #722 "End" FINAL DRAFT

PETER (CONT'D)
Thank you very much.

He reaches for her hands as the press disbands, but when he looks up, she's already walking away. Alicia's pace picks up as she enters throughout the doorway to the back area.

INT. HALLWAY – BACKSTAGE BEHIND COURTHOUSE PODIUM

Alicia passes a caterer in a white jacket and walks down the corridor towards a man in a dark jacket.

ALICIA
Jason?

Peter follows after her.

PETER
Alicia!

Alicia continues and walks around the corner. She faces a stranger, not Jason, holding a clipboard. She turns back to return down the hallway. Suddenly her eye catches Diane walking toward her. They come face to face.

ALICIA
Diane?

Diane slaps her across the face. Hard. Alicia lets out a single whimper and tries to catch her breath as she clutches the side of her face. She composes herself, pushes her hair back into place and her hands retreat back to her sides. She looks around and starts walking right out of the frame.

END OF ACT FOUR

They considered several characters to deliver the slap. "I'd say every other character who's ever been on the show," says Michelle, with Robert noting the other top candidates were Peter's mom, Jackie, and Alicia and Peter's daughter, Grace. "But the slap needed to have credibility … and Diane brought that."

"The stunt coordinator kept telling the actors, 'Fake [the slap],' and then Julianna said to Christine: 'No, you're not faking this. That's the only way I get there emotionally is to do this,' " says Robert, who adds of Regina Spektor's "Better," which played multiple times: "[The song] needed to start in romance and make a turn in the lyrics to be about friendship and female camaraderie."

*An unoffical script page.

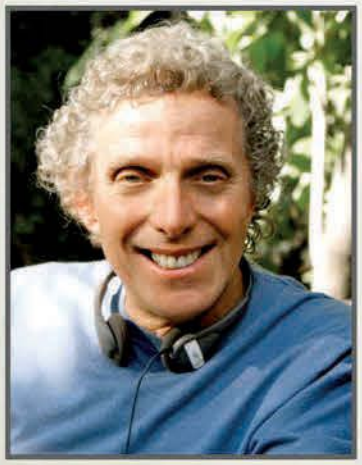
MAD: JUSTINA MINTZ/AMC. GOOD: COURTESY OF CBS.

IN HEARTFELT TRIBUTE...

PROLIFIC PRODUCER.
INNOVATIVE SPIRIT.
TREASURED FRIEND.

IAN **SANDER**

1947-2016



CBS CORPORATION

©2016 CBS Corporation

a unique (and aggressive) route is AMC. Flagship drama *Mad Men* ended in 2015, still pulling the most affluent-skewing audience in TV after nearly a decade on the air. Despite a lead time of years before the series' swan song, AMC passed on selling the episode at its upfront in favor of offering spots in the scatter a few months out — with no audience guarantees. The network packaged *Mad Men* spots with other AMC shows, including *The Walking Dead*, for as much as $1 million. The finale, which reached 3.3 million viewers on premiere night, sold out more than a month in advance.

The history of finales paints even loftier highs. ABC secured upward of $900,000 for a 30-second spot during the 2010 finale of *Lost*. And, before delayed viewing



CBS started selling ads for the 2014 *How I Met Your Mother* finale more than a year out.

even was an option, the climaxes of *Seinfeld* (1998) and *Friends* (2004) brought NBC reported respective highs of $1.8 million and $2.3 million during the most coveted pods. (For a quick comparison, 30-second spots during the 2016 Super Bowl, also on CBS, maxed out at $5 million.)

"Watercooler TV almost doesn't exist anymore, but it's still a powerful part of what makes TV great for advertisers," says Campanelli, noting the lack of high-profile finishes on the horizon. "Every finale has some level of a premium, but that type of cultural significance where everyone gathered around their TV to watch the last episode of *Seinfeld* or *Friends*. ... I don't think you're ever going to see that again."

Marisa Guthrie contributed to this report.



Promise! This Time My Finale Won't Suck

The Leftovers showrunner has started writing his big finish, determined not to enrage fans as he did with _Lost_ or 'with one gumdrop too many' By Damon Lindelof

I KNOW I'VE SAID THAT I'M DONE TALKING about the *Lost* finale, but there is no way to not talk about the *Lost* finale now that I'm ending another show. That's probably the thing that's most interesting to people, right? "What's going to be different this time?" or "What have you learned from *Lost*?" And the answer is, I don't know yet. God, if I figure that out, then I wouldn't need to go to therapy anymore. I don't need to be on Twitter to know there are enough people out there saying, "Don't disappoint me again, Lindelof."

I wish I could say we're looking at it as another season of television, that it's just another game, but it's the finals — and I want *The Leftovers* to be something that only lived for three years but people speak very highly of with no buts. What I don't want is *The Leftovers* to feel like a reaction to *Lost*. In the same way a parent has two different kids, just because you f—ed up with your older kid doesn't mean you have to extrapolate those same mistakes onto your younger one. And I'm not saying that I f—ed up with *Lost*. I'm just saying every parent feels like they f— up constantly. And the world is full of siblings who complain about the fact that their parents raised them as a reaction to their older sibling. So I'm focused on not doing that.

If the takeaway from *Lost* was that there was a disgruntled portion of the fan base that said, "You did not give satisfactory answers to the mysteries," then I feel somewhat liberated with *The Leftovers* because that's off the table. Both shows traffic in mystery, but *The Leftovers* has been unapologetic that it's not the mystery-solving show. *Lost* was that show. During the finale writing process, Carlton Cuse and I had a list of unanswered questions on a white board, and when we felt we answered them satisfactorily, we erased them. The lesson learned is there were apparently not enough questions on the white board.



Lindelof

Really, the worst possible thing I could do now is watch amazing finales because a) it will make me feel inadequate, and b) I don't want to steal. It's better to have plausible deniability if I'm stealing. Like, "Oh wow, you're right. That is exactly like the *Six Feet Under* finale. I hadn't thought about that because I honestly haven't seen it in 10 years." I'm also kind of trying to avoid dramas right now. I like to watch comedies (*Silicon Valley*, *Transparent* and *Unbreakable Kimmy Schmidt* lately) because they make me feel good and I don't have to worry about thinking, "Oh shit, how the hell am I going to do what they do?"

More than anything else, I want to approach the ending of *The Leftovers* with confidence. Even if we fall flat on our faces and everybody hates it, it's better than hedging or trying to be all things to all people or saying we're going to be one thing and then at the last minute basically cut bait and be another thing. That's certainly criticism I heard about the *Lost* finale, that it felt like it changed course. I don't share that opinion, but it's a valuable one. People want consistency in the storytelling.

So the advice I'm giving myself is to not treat it like it's a huge deal. I know there will be a disproportionate amount of emotional energy expended on getting it just right, but if I treat every line of dialogue, every scene, every character move with this incredible preciousness, I'll end up rewriting it too many times. It's like anyone who has ever decorated a cake — there's always one gumdrop too many that you can put on that f—er. The key is to know when to say, "Yep, this cake looks good. I want to eat this cake." — AS TOLD TO BRYN ELISE SANDBERG

FOX; KIM HOLLOWAY; MARIO PEREZ/ABC VIA GETTY IMAGES. LILLY: BOB D'AMICO/ABC/PHOTOFEST. *LEFTOVERS*: VAN REDIN/HBO. LINDELOF: C. FLANIGAN/WIREIMAGE. *MOTHER*: RON P. JAFFE/FOX.



SPECIAL THANKS TO ALL OUR PARTNERS
GERARD BUTLER, AARON ECKHART, MORGAN FREEMAN, ANGELA BASSETT, BABAK NAJAFI, ALAN SIEGEL,
FOCUS FEATURES, VVS, SUN, ROADSHOW, EONE, PRO ROM, ONE DOLLAR, NORDISK, BLITZ, SND, TELEPOOL,
CHINA 3D, ODEON, SAM FILM, PT PARKIT, PT AMERO, UNITED KING, M2, KLOCKWORX, EAGLE, RAIN FILM,
MONOLITH, LUSOMUNDO, MGN, CATHAY, SABIDO, WOO SUNG, CATCHPLAY, MFI,
D PRODUCTIONS, LIONSGATE UK

MILLENNIUM FILMS



INDIGO GIRLS OF 2016

Some of *THR*'s 25 Most Powerful Stylists answer that most pressing of fashion questions: What jeans should I buy? By Carol McColgin

1

CITIZENS OF HUMANITY
Penny Lovell, whose clients include **Anne Hathaway** and **Rose Byrne**, favors the Corey Slouchy jean, a slimmed boyfriend fit; $328, *citizensofhumanity.com*

2

MOTHER
"I do not live in jeans, but when I wear denim, it's Mother!" says **Cate Blanchett**'s stylist **Elizabeth Stewart**. The Runaway in Clean Sweep (with Lycra for stretch); $198, *motherdenim.com*

3

AMO
"I love my AMO Babe jeans," says **Kate Young**, who dresses **Natalie Portman** and **Sienna Miller**. Babe in '70s Blue; $253, at The Line, *theline.com*

4

R13
Jennifer Lopez's pro **Mariel Haenn**, half of the styling duo Rob & Mariel, wears R13's angled fly for something avant-garde. X-Over in Dark Vintage; $395, at Barneys New York

5

INDUSTRY STANDARD
"The fit and comfort make them wearable for work and play," says **Brie Larson**'s stylist **Cristina Ehrlich** of the L.A.-made label. Margot Highrise skinny jean; $115, *industrystandardny.com*

PHOTOGRAPHED BY Jamie Chung



6

FRAME
Emma Stone's glam guru **Petra Flannery** says Frame is her "go-to" for a superslim fit (the brand's also a favorite of **Lupita Nyong'o**'s stylist **Micaela Erlanger**). Le High Skinny in Sayville; $219, *frame-store.com*

7

J BRAND
"J Brand's Maria jeans — always!" says **Ilaria Urbinati** (*see sidebar*). Maria High Rise in After Dark; $188, *jbrandjeans.com*

8

LEVI'S
Distressed Levi's are a must for **Justin Bieber**'s stylist **Karla Welch** and **Naomi Watts**' stylist **Jeanann Williams**. Vintage Clothing 1967 Customized 505; $278, *levis.com*

9

M.I.H
"The 'Phoebe' style is pure genius," says **Erin Walsh**, who works with **Sarah Jessica Parker**. Midrise, slouch Phoebe boyfriend jean; $260, *us.mih-jeans.com*

Dude Denim: 'No Weird Bullshit'



WHEN IT COMES TO THE man-jean scene these days, stylist **Ilaria Urbinati** says guys are going for "slim over skinny," favoring styles that "aren't quite as painted-on." Even with wiggle room, though, it's important to maintain a narrow fit at the hem: "Unlike suit pants, which we usually tailor with half a break to no break, on jeans a little length works as long as they're quite tapered at the ankle," says Urbinati, whose go-to styles for such clients as **Bradley Cooper**, **Chris Evans**, **Tom Hiddleston** and **Rami Malek** include J Brand, Acne and Simon Miller ("for a looser silhouette").

Also trending is the "carrot cut," a style that's extra slouchy in the crotch and thigh area but narrow at the bottom. "Levi's is doing a good version that's only sold at **Josh Peskowitz**'s new store, Magasin," in Culver City, says the stylist.

With washes, the pendulum has swung the other way: In contrast to a few years ago, when guys lived in raw denim, there's increased demand for "softer, broken-in jeans" and vintage-style selvedge (Re/Dun's and Levi's versions are popular). Comfort remains king. "Every guy I dress — big or small, tall or short — loves J Brand's Tyler in the Harper wash because it feels like they're wearing sweatpants," says Urbinati. "They'll even request them for long flights." Bottom line, today's jean is comfortable yet slim and a little broken in but with "no weird bullshit," she adds: "No whiskers, creative washes, bad stitching or oversize back pockets with crazy logos — just say no." — C.M.



J BRAND
Brooks skinny trouser in Eiffel Tower; $178 (available this fall), *jbrandjeans.com*



ACNE
Town slim-fit washed denim jean; $280, *mrporter.com*



LEVI'S
Tailorshop 501 x Magasin jeans; $295, at Magasin, Culver City

PROP STYLING BY ANGELA CAMPOS AT STOCKLAND MARTEL. URBINATI: ERIC RAY DAVIDSON. J BRAND: COURTESY OF BRAND. ACNE: COURTESY OF MR PORTER. LEVI'S: LEVI'S® TAILORSHOP 501® X MAGASIN.

GAME FACE: STARS' NEW SOCIAL MEDIA NIGHTMARE

Hollywood's stray expressions of scorn, disgust, disbelief and shame as disseminated within the 24/7 internet provide the ultimate 'gotcha' entertainment: "These 'moments' are what people want to see — that's not going away anytime soon" By Carson Griffith



LEONARDO DICAPRIO won his third Golden Globe and first Oscar for *The Revenant* this year, but ask any millennial what they remember most about the actor's 2016 awards-show presence and chances are it'll be his sarcastically cringing (and cringe-inducing) reaction to **Lady Gaga** bumping past him to receive a Globe for her performance on FX's *American Horror Story: Hotel*. Within minutes, Twitter, Vine, Instagram and Tumblr were filled with clips from the NBC broadcast mocking DiCaprio's expression, many hashtagged #shade (as in throwing shade, or implying insult). "Oh, lord, that's trending, huh?" said the actor blandly when *Entertainment Tonight* showed him the already-infamous GIF backstage, while denying he knew who had brushed past him. "It's amazing what goes viral these days."

DiCaprio momentarily misplacing his professional game face — the pleasant, appropriate masklike expression that's optimal to adopt in public, the cracking of which (i.e., from authentic emotions and reactions) can trigger social media blowups — isn't new. **Will Smith** and his children **Jaden** and **Willow** did the same thing during, yes, Gaga's opening performance at the 2013 MTV Video Music Awards — not during **Miley Cyrus**' twerking on **Robin Thicke**, as the initial round of memes showing the Smiths agog from between Cyrus' legs indicated.

But with today's 24/7 social media cycle, the ubiquity of devices that snap, tweet, Insta and Facebook every unguarded celebrity move has created endless "gotcha" entertainment for consumers hungry for anything truly unscripted. "Those 'moments' make good television," says **Jill Fritzo**, owner of Jill Fritzo PR, who has worked with **Michael Strahan**, the **Kardashian** family and **Selena Gomez**. "It's what a lot of people want to see — I don't see that going away anytime soon. In fact, thanks to social media, I think these 'moments' will only increase in the live-event space."

Another prime example during this year's awards season was *Revenant* director **Alejandro G. Inarritu** being skewered for not clapping when *Mad Max: Fury Road*'s informally dressed costume designer, **Jenny Beavan**, accepted her Oscar in a clip (sometimes hashtagged #yougojenny) that debuted on Vine and garnered more than 38 million views before being taken down. "What you don't see in the 10-second clip being circulated is my applause for Jenny as she ascended the stairs to the stage," protested Inarritu in a statement released via his publicist, along with a GIF showing he indeed clapped. "I've learned a lot this awards season … that I should never cross my arms when I am sitting

GAME-FACE FAILS (FROM TOP): DiCaprio threw shade as Gaga swept past him to accept her Globe in January; #sadaffleck took the web by storm during a *Batman v. Superman* interview in March; Teigen was all too transparent in expressing her opinion of Dash at this year's Oscars; Inarritu appeared unmoved by Beavan's Oscar win; Christie looked befuddled by his decision to endorse Trump; a baffled Jaden, open-mouthed Willow and gleeful Will Smith took in a Gaga performance.

CHRISTIE: DAMON WINTER/*THE NEW YORK TIMES*/REDUX.


QUIXOTE
Because everyone on set should feel like a VIP
Verde
"The industry standard for a top trailer
is Quixote's Verde Line"
-Los Angeles Times
Quixote.com

down." **Chrissy Teigen** also learned at the Oscars that she should mind her "poker face," as she put it on her Twitter feed, after visibly recoiling when actress (and sometime race contrarian) **Stacey Dash** took the stage. Teigen's expressive wince spread well beyond her 6.6 million Instagram followers.

But as any good Internet or social media junkie can tell you, memes aren't created only during awards season. They come in all shapes and sizes: **Nate Parker** looked what some said was incredulously at **Lupita Nyong'o**'s outfit and skyscraper hair during the 2016 Met Ball, and New Jersey Gov. **Chris Christie** made confused expressions behind **Donald Trump** on Mar-a-Lago's ballroom stage in March — and became the top-trending topic on Twitter. (Christie's wife, **Mary Pat**, became a GIF herself when she rolled her eyes during the Republican front-runner's New York victory speech in April.) Perhaps one of the most viral sensations of late was the sad **Ben Affleck** meme, created when the *Batman v. Superman* actor was asked about his film's scathing Rotten Tomatoes rating during a Yahoo Movies interview. His pitiful "I agree" and forlorn face spawned a tsunami of clips, often accompanied by the hashtag #sadaffleck, which garnered more than a million views within the first 48 hours and 22 million to date on YouTube.

So what's a celebrity — and his or her handlers — to do? "For male clients, when they're out in public, I tell them to remain expressionless," says a publicist who reps top A-listers. "It keeps them from looking angry or manic. Just have no expression at all. Or even better: Wear sunglasses." For women, she adds: "Since Botox around the eyes can weaken the smile on a person's face, which gives some of my clients what people call 'resting bitch face' and looks awful in pictures, I've had some clients get a little bit of Botox and fillers in the corners of their mouth to counteract this. It actually turns them up to make it look like you're happier."

The need for constant composure and self-control has "always been out there with paparazzi, but it's certainly more prevalent now that people have cellphones," says **Cindi Berger**, chairman and CEO of PMK•BNC, who has worked with such clients as **Billy Crystal**, **Mariah Carey**, **Barbara Walters** and **Robert Redford**. Adds *Community* actress **Yvette Nicole Brown**, "If I know that I'm going to be at an event, I am very aware of trying to make my face look pleasant, or people ask me: 'What's wrong? Who died?' " But **Jeff Blume**, a Beverly Hills psychiatrist who has worked with top talent for more than 25 years, warns that putting up a perfectly placid front can strain, with the potential to backfire: "It's when you're being fake for the camera, that you're not being your authentic self, that something can go wrong."

Beyonce initially followed that principle during her 2013 Super Bowl halftime show, after which the internet buzzed with images of the singer making spontaneously intense faces (and depicting her as She Hulk, a wrestler or wearing the *Mad Max* mask), but the singer pulled back on said authenticity when her publicist contacted BuzzFeed requesting that the "unflattering photos" be taken down. The site published the email, causing the images to go viral, and months later Beyonce banned all photographers except her own from her Mrs. Carter Show World Tour.

It seems fans will caption, draw over, hashtag and repurpose even snaps that lack a real backstory (like **Sarah Jessica Parker** play-fighting with **Tom Hanks** at a New York Rangers game in 2015; her publicist had to release a statement to verify that SJP's dismissive gestures were in jest). But sometimes the best defense is no defense. "I really should be [more aware]," says **Bryce Dallas Howard**. "My publicist called me saying, 'Can you be a little less hermit-mom-who-maybe-doesn't-shower and try to be more of an aspirational actress?' I don't really put on makeup unless I'm being paid to do it. At the end of the day, that effort is sometimes worth it and sometimes not."

No one can be "on" all the time, not even in Hollywood. "You can't live in fear of people snapping a shot when you're out at a basketball game," says Berger. Adds **Matt Bomer**: "You have to live your life. The nice thing about the internet is that memes come and go real quick. So what's the worst that is going to happen? You f— up, and there is a meme featuring you? Come on — it will be OK."

As social media notoriety extends to the likes of **Will** and **Monifa Sims**, the couple who performed karaoke at a Burbank gas pump, or **Daniel Lara** of "Damn Daniel!" fame, even the common man isn't immune. "For me, it's been like [this] for the past 20 years," says **Cuba Gooding Jr.** "For the average person, they are just now getting the experience of it. It sucks, but welcome to the party is all I can say!"

Additional reporting by Chris Gardner.



Nyong'o's Met Ball look either got a stray glance or a startled reaction from *The Birth of a Nation*'s Parker. Memes on social media made it seem the latter.

JAMIE MCCARTHY/FILMMAGIC

5 Traumatic Side Effects After Stars Become Social Media Memes

'It's really a difficult time to be a celebrity': Beverly Hills psychiatrist Jeff Blume, on being the butt of a viral hashtag

1. Panic and anxiety
Blume says several of his patients are fearful of what might happen and suffer more frequent panic attacks because of feelings of helplessness and inability to control their personal presence online.

2. Relationship damage
Patients can "withdraw," says Blume. It's worse if the social media lashing stems from a betrayal: "They never know who it's going to be. It could be part of their staff who turned against them and shared a personal photo."

3. Loss of creativity and motivation
Social media shame "doesn't just hurt their sense of self. They don't want to do more creative projects — that's a problem." Blume says he "tries to keep them focused on their creative self and not get caught up in the noise."

4. Depression
"I've had many celebrities be quietly suicidal after feeling exposed," says Blume. "You don't even hear about that stuff." His solution? "I really encourage them not to look on the internet or Google themselves, which can overwhelm them."

5. Career setbacks
Blume has witnessed how mocking memes or GIFs can damage careers, sometimes indefinitely. "People Google things," he says. "There's an unconscious dynamic now: We want to create heroes, then catch them out and devalue them." — C.G.



THE WEBBY AWARDS

WINNER 2016
ONLINE VIDEO: ENTERTAINMENT

THE HOLLYWOOD REPORTER ROUNDTABLES

Emmy Roundtables Return on **MAY 23**
Tune in at
THR.COM/ROUNDTABLES

THE Hollywood REPORTER


Indian Accent's soy keema with quail egg and lime leaf butter.

UPFRONTS: WHERE TO EAT

Want to be seen, preen (congrats on that series order!) or just hide your mien (at a hot new canteen)? This guide to NYC's new restaurants is rip-out ready to go By Carson Griffith

IF YOU WANT ...

... to be seen while gossiping about last night's party	... to chow down between presentations	... to make a secret deal (or vent about a subpar time slot)	... to get way from the industry crowd	... to just eat some great food	... to celebrate a series order by splurging

THEN CHECK OUT ...

INDIAN ACCENT *(123 W. 56th St.; near CBS at Carnegie Hall)* | **TURNSTYLE** *(at Columbus Circle; near ABC at Lincoln Center)* | **THE MILLING ROOM** *(446 Columbus Ave.; near Fox at the Beacon Theatre)* | **L'AMICO** *(848 Avenue of the Americas; near NBC at Radio City Music Hall)* | **OCEAN PRIME** *(123 W. 52nd St.; near NBC)* | **PORTER HOUSE BAR AND GRILL** *(10 Columbus Circle; between ABC and CBS)*


1


2

1 Indian Accent's "Proper Copper" vodka cocktail.
2 Kingside dining room.

Only 3 months old, the hotspot next to Le Parker Meridien already is a star. "Like the original in New Delhi, it's a haunt of media personalities from Bollywood and Hollywood," says founder **Rohit Khattar**. "Music legend **A.R. Rahman** dined here, as did **Mira Nair**." Exec chef **Manish Mehrotra** offers inventive high-end Indian cuisine, from sweet pickle ribs to tamarind sea bass. ALSO TRY **Tina Fey** pick **KINGSIDE** *(124 W. 57th St.)*

3 Turnstyle
4 A burger from a Turnstyle stall.
5 Mac and cheese at comfort-food spot American Table.


3


4


5

This Tokyo-style market inside the 59th & Columbus subway station offers a perfect opportunity to quickly grab food and coffee. Drawing long lines: Yong Kang sushi, Doughnuttery, Bolivian Llama Party and Melt Kraft. "We've brought diverse, creative and original offerings to create a quintessentially New York City Main Street," says developer **Susan Fine**. ALSO TRY **Marcus Samuelsson**'s **AMERICAN TABLE** *(1941 Broadway)*


6

6 The Milling Room.
7 The dining room at L'Amico.

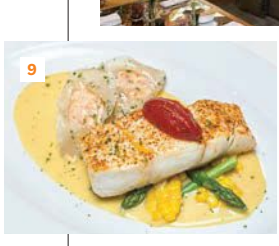
Speak freely, for though this courtyard tavern opened in September to applause among those in the know, it continues to stay relatively under the radar. **Gayle King**, **Jerry Seinfeld**, **Ben Stiller**, **Dustin Hoffman** and **Trevor Noah** have recently enjoyed "seasonal American cooking by chef **Scott Bryan,**" says owner **Luis Gonzalez**, including Puglian rabbit pappardelle with porcini mushrooms and grilled octopus with charred eggplant.


7

Veteran chef **Laurent Tourondel** opened this 90-person eatery with wood-burning pizza ovens and outside seating in September, and while the occasional notable mug passes through ("Hall of Fame NBA player **Spencer Haywood** recently happened to enjoy lunch," she says), high-profile diners can enjoy their meal in peace and anonymity. Try the wood-fired pizzas with soppressata picante and sausage.

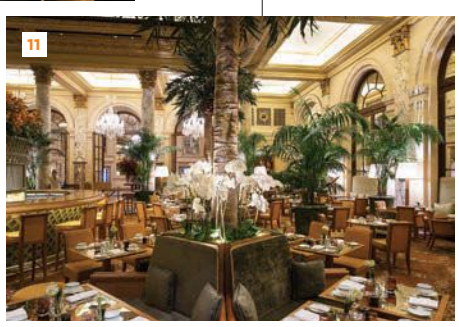

8

8 Wayfarer has seated a range of names, from Tony Bennett to Kendall Jenner to Aziz Ansari.
9 Alaskan halibut at Ocean Prime.


9

With white truffle caviar deviled eggs and 10-layer carrot cake, indulgence is on the menu at this new **Cameron Mitchell** eatery. **Chelsea Clinton**, **Forest Whitaker** (with the *Hughie* Broadway cast) and **Derek Jeter** (being toasted after proposing) have dined there. "Our philosophy is, 'The answer is yes,' " says GM **Zach Montgomery**. ALSO TRY celeb-heavy (**Taylor, JLaw**) American grille **THE WAYFARER** *(101 W. 57th St.)*


10


11

10 Marrow bone and morels at Porter House Bar and Grill.
11 Palm Court's lush dining area.

The steakhouse's March remodel means that execs and other big spenders who always have been fans of the $52 rib-eye can now also enjoy Dover sole and Niman Ranch pork chops. "Our bar area now has beautiful mosaic floor tile, Italian marble bar top and an impressive floor-to-ceiling wine cabinet," enthuses chef and owner **Michael Lomonaco**. ALSO TRY Just-renovated **PALM COURT** *(768 Fifth Ave.)*, a **Leo DiCaprio** fave

AMERICAN: COURTESY OF SUBJECT. INDIAN: CHRISTOPHER VILLANO/COURTESY OF THE DOOR (2). KINGSIDE, PALM: COURTESY OF KEY GROUP WORLDWIDE. OCEAN: COURTESY OF ICRAVE. PORTER: NOAH FECKS/COURTESY OF BULLFROG AND BAUM. WAYFARER: COURTESY OF DKC. TURNSTYLE: EVAN SUNG/COURTESY OF BALTZ & COMPANY. L'AMICO: QUENTIN BACON/COURTESY OF BULLFROG AND BAUM. MILLING: COURTESY OF KELLOGG & CAVIAR.

INSPIRED BY *THE HOLLYWOOD REPORTER'S* GROUNDBREAKING STORY "THE LAST SURVIVORS"

The American Society for Yad Vashem & The Jewish Life Foundation present

SALUTE TO HOLLYWOOD:

A BENEFIT GALA IN SUPPORT OF YAD VASHEM

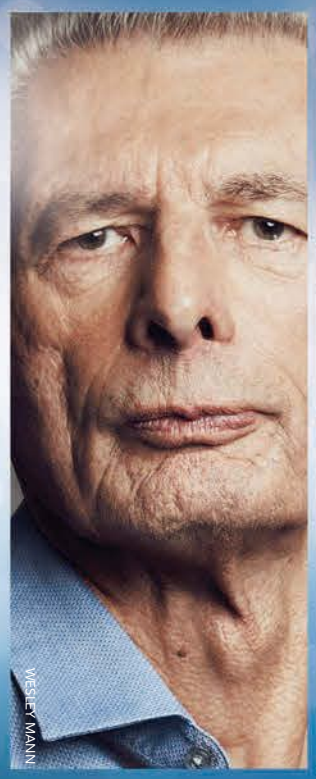
2016 HONOREES

LEGACY AWARD



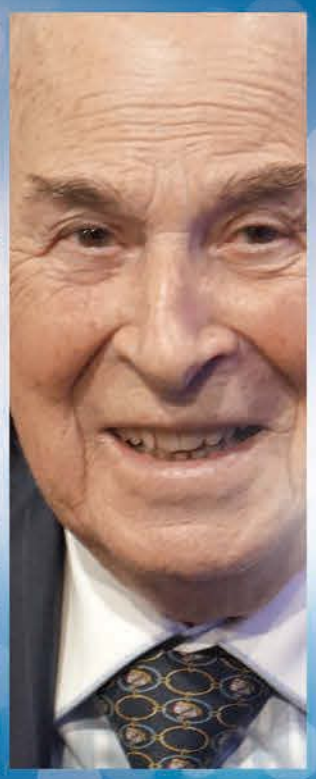
BRANKO LUSTIG
Oscar winning producer of
Schindler's List

LEGACY AWARD



MEYER GOTTLIEB
Former President of
Samuel Goldwyn Films

LIFETIME ACHIEVEMENT



DAVID WIENER
Real Estate Developer
and Philanthropist

VANGUARD AWARD





THE HOLLYWOOD REPORTER

JANICE MIN
Co-President
Entertainment Group

LYNNE SEGALL
EVP/Group Publisher

6 PM • MONDAY, JUNE 6, 2016
BEVERLY WILSHIRE HOTEL

Elissa and Edward Czuker, Gala Chairs

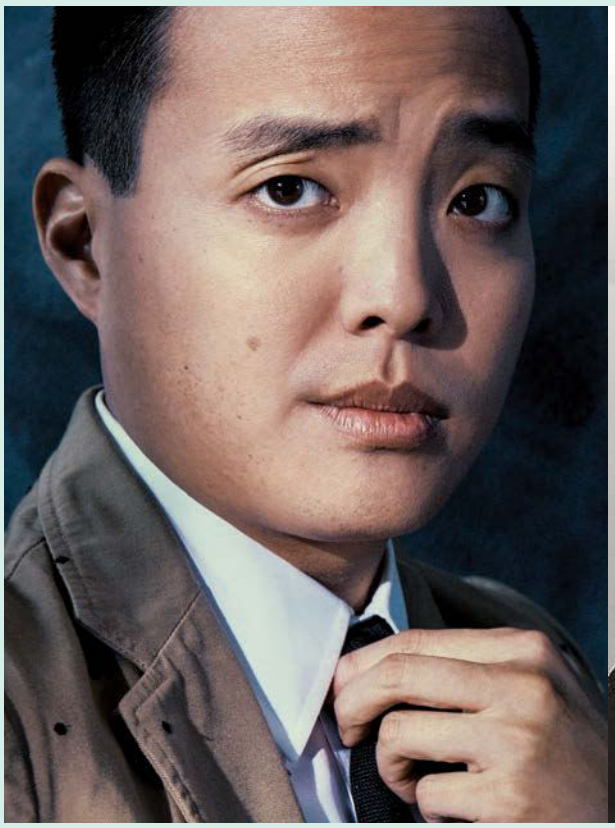
TICKETS, **JOURNAL ADS** and **ADDITIONAL INFORMATION** at **yadvashemusa.org**
or contact **Michelle Sinnreich** at **msinnreich@yadvashemusa.org**

YAD VASHEM

AMERICAN SOCIETY FOR YAD VASHEM

Jewish Life FOUNDATION

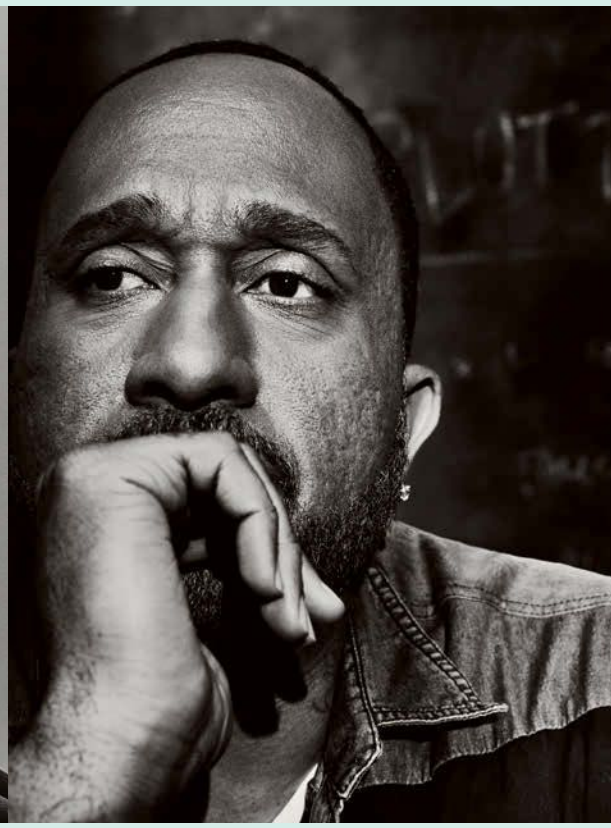
ALAN YANG
Netflix's *Master of None*



NINA JACOBSON
FX's *The People v. O.J. Simpson: American Crime Story*



KENYA BARRIS
ABC's *Black-ish*



The Write



DAVID MANDEL
HBO's *Veep*



JOHN RIDLEY
ABC's *American Crime*



NAHNATCHKA KHAN
ABC's *Fresh Off the Boat*

MELISSA ROSENBERG
Netflix's *Jessica Jones*



JULIAN FELLOWES
PBS' *Downton Abbey*



ALINE BROSH MCKENNA
The CW's *Crazy Ex-Girlfriend*



rs

Black! Gay! Female! Asian! The national conversation around representation begins in Hollywood (along with the blame) as creative powerhouses behind the Golden Age of Television unload on the current state of creativity – and, naturally, their personal, quiet anguish – for *THR*'s annual writers issue



SAM ESMAIL
USA's *Mr. Robot*



MARTA KAUFFMAN
Netflix's *Grace and Frankie*



MARTI NOXON
Lifetime's *UnReal*; Bravo's *Girlfriends' Guide to Divorce*

The Showrunner Roundtable

'You're just aware of the fact that as a girl, you can't screw up,' says *The People v. O.J. Simpson*'s Nina Jacobson as 12 of TV's top producers get candid about sex, race, condoms, chicken-cooping and the considerably smoother road for 'white dudes' behind the camera By **LACEY ROSE**

Comedy showrunners photographed by **AUSTIN HARGRAVE**
Drama showrunners photographed by **MILLER MOBLEY**



JACOBSON

THEY SAY WRITE WHAT YOU KNOW. BUT IF WHAT YOU know is not the experience of a middle-aged white male, good luck getting a greenlight.

Yes, even in a 400-plus-series universe that has made considerably bigger strides than the film world, that white-guy voice remains the loudest and most often heard. Jokes *Fresh Off the Boat* showrunner Nahnatchka Khan, 42, "If I waited to write only for a Persian lesbian, I'd still be waiting."

On two days this spring, *THR* gathered 12 showrunners for spirited conversations that touched on opportunities afforded to various subsets of the population. Among them: *Black-ish* creator Kenya Barris, 41, who suggested white writers long have been allowed to write for black voices but not so for black writers who'd like to write for white characters. "I don't think it's fair," argued the African-American showrunner. "We have a better idea of your voice than you do of ours because we have to live in your world."

Joining one of two roundtables — the first with comedy showrunners, the second with drama showrunners — on these and other subjects were Aline Brosh McKenna, 48 (*Crazy Ex-Girlfriend*); Sam Esmail, 38 (*Mr. Robot*); Julian Fellowes, 66 (*Downton Abbey*); Nina Jacobson, 50 (*The People v. O.J. Simpson: American Crime Story*); Marta Kauffman, 59 (*Grace and Frankie*); David Mandel, 45 (*Veep*); Marti Noxon, 51 (*UnREAL, Girlfriends' Guide to Divorce*); John Ridley, 50 (*American Crime*); Melissa Rosenberg, 53 (*Jessica Jones*); and Alan Yang, 34 (*Master of None*).

David and Marta, you worked on juggernauts during the '90s with *Seinfeld* and *Friends*. What could you get away with then that you wouldn't be able to get away with now? And, conversely, what can you do now that you definitely could not have done then?

KAUFFMAN Our show was at its height during a very reactionary period. *Seinfeld* had just done either the masturbation episode or the condom episode, and we were doing an episode a year later [on *Friends*] about two women fighting over the last condom in the box, and [NBC standards and practices] wouldn't let us take the condom out of the box.

BARRIS What was the rationale behind not being able to take it out of the box?

KAUFFMAN (*Sighs.*) Don't start me on that. Suddenly, standards and practices were up our butts. Then we did the lesbian wedding episode, and everybody was up in arms. They put 104 operators on for fear of getting a million phone calls. They got two.

MANDEL Language-wise, when I watch a lot of network television now, I'm shocked by the discourse. It's pretty foul-mouthed on regular 8, 8:30, 9 o'clock shows.

KAUFFMAN Foulmouthed like "shit"?

MANDEL Lots of penis discussion, three-way jokes, boob jokes.

What can't you believe you got away with — or didn't get away with — on your shows today?

BROSH MCKENNA We had a joke about spidering, and standards and practices was like: "Oh,



"I didn't want to let my experiences scorch the earth for them, but at the same time I don't want to tell my kids not to be aware that police brutality exists because they're young black men."

you're not going to get that past us. We know what that is." And I was like, "What is that?" (*Laughs.*)

BARRIS We ended up getting some pretty risque sex acts on — like chicken-cooping.

ESMAIL We had a sex scene that the network did talk to me about because it was between two men, and it was pretty graphic. My argument to them was, "If this was between a man and a woman, would we be having this conversation?" That was the end of that conversation.

BROSH MCKENNA People are killed on network shows in the most disgusting, gruesome, serial killer-y ways, but we had a thing where we had to cover Rachel Bloom's nipples. It's like, I don't know, man, I think the thing where someone gets garroted with their own belt is a little scarier than seeing a woman's nipples.

ROSENBERG The beauty of working at Netflix is you don't have limits. But I also work with Marvel, and their brand is generally PG-13, so no F-bombs. And if anyone was going to say f—, it would be Jessica Jones. But what's funny is that people have said: "She didn't say f—? I could have sworn she did." Because [Krysten] Ritter can deliver a "f—" with her face.

MANDEL *Veep* has taken foul language perhaps to an art form to some extent. Very elegant combinations of f—s and whatnot, and I love it. But I have a very hard time when I am watching the average CBS show; I'm like, "Whoa, that's filthy."

RIDLEY On ABC you can't say "asshole," but you can say "ass" in any other combination of words. So we have this litany of ass fill-in-the-blanks: ass-can, ass-hat, ass- … anything.

BARRIS There's a famous picture from the Vietnam War of a little girl running who has just gotten her clothes napalmed off [that we wanted to use in *Black-ish*'s police-brutality episode]. I think it won a Pulitzer Prize. To me that was an iconic symbol, and they were like, "That's not allowed." We couldn't show the [World Trade Center's] Twin Towers; I'm like, "Everyone has seen the Twin Towers." And the sign that says Sandy Hook could not be shown.

Have there been points during your careers when you felt pigeonholed?

KAUFFMAN I definitely did. After *Friends*, all they wanted me to do was create another multicamera show, and I felt like, "I've done that — I can't compete with myself on this one." So I did a documentary about Holocaust stuff.

YANG A natural next step. (*Laughter.*)

FELLOWES If you get anywhere in this game, it's usually because you've got one thing that you're known for and you do quite well. And then you become the go-to person for that particular kind of job, and then you do more and more of it, and of course you start to think, "Why can't I do a superhero movie?"

KHAN For a long time I was the only woman in the room. People looked at me for the wife joke or the daughter joke, like, "What do you think?" I'd be like, "I don't like it." One time there were two of us on a show, and it was like heaven had opened up. They could split us into two rooms, but we never got to work together.

KAUFFMAN Well, *someone* has to do the wife jokes.

MANDEL On *Seinfeld*, Elaine was the one female character, and we had at different times female writers, but at no point was it somehow: "You're the lady. Lady, write for Elaine."

BARRIS I was the black guy who wrote for black guys. That's what *Black-ish* was actually created around: He's an ad executive now, but in the pitch he was a TV writer, and there was a joke in the pilot like, "How do you think a black guy would say hello?" I'm like, "Probably like that, but I'll check at the meeting and see what we're doing now."

Are there doors that still are not open for you? Projects for which you're still not entrusted?

RIDLEY Everything. (*Laughter.*) Among the things that infuriate me is seeing a white dude coming out of Sundance with an OK film and getting handed a multimillion-dollar franchise — you don't see [that] with women; you don't see it with people of color. There are certainly mornings where I wake


BROSH MCKENNA


FELLOWES

"I don't think writers can be held back by the fact that I can't deal with rape because I'm not a woman, I can't deal with anti-Semitism because I'm not Jewish, I can't deal with racism 'cause I'm not black. None of us would be able to write anything!"



ESMAIL

up and go: "You know what, I'm doing things I love and that I have an immense amount of control over. Why walk into the $200 million franchise where you know you're going to have to put up with things that are going be very hard?" But there are other days where I wake up and go: "I've got kids who are 12 and 16. They deserve to see even a little bit of my perspective injected in here in some mild indoctrination."

NOXON There's also this attitude that is very corporate, which is, "Well, we have a woman directing a film on our slate of 30, and we have John Ridley — he's doing this show that's very topical, so we're covered." How many times have I heard: "Oh, you're doing that lady movie. We've got that one."

ROSENBERG Or have you gotten the one where your agent goes to put you up for a job, and they say, "We already have a woman"?

Nina, you and Melissa have worked on blockbuster film franchises (*The Hunger Games* and *Twilight*), an area in which there are few women in prominent roles. What challenges did you face that you might not have if you were a man?

JACOBSON In general, men can and frequently do fail up, and women can and frequently do succeed down — and you're just aware of the fact that as a girl, you can't screw up. Like one screwup and you're in jail, whereas there are countless male executives, writers, directors who get so many chances. There is not a female equivalent of that guy [for whom] you're like, "How does that person have that job still?" or, "How does that person get hired over and over again?"

Kenya, this season you have tackled some really challenging issues on *Black-ish*, but none more so than police brutality. You have said you felt that episode was incredibly important for the show but also that you were terrified to go there. Can you explain?

BARRIS My success is still very new, and I don't want to be the one who says something to f— my career up. But we're living in this world where there are so many images and things that our kids can't escape from, and you have to learn how to talk to your kids about it all. Police brutality is one that, for me in particular, I had to [discuss] with my young sons because they didn't understand why the protesters were mad. They love police cars. I didn't want to let [my] experiences scorch the earth for them, but at the same time I don't want to tell my kids not to be aware that police brutality exists because they're young black men.

For the rest of you, when was the last time you genuinely were scared to tell a story?

ESMAIL Growing up, most of my friends were coders, some were hackers. I ripped a lot of their characteristics off and put them in my characters. But there's a fine line there because there are real hackers out there, and if you

don't do that respectfully, they could retaliate.

ROSENBERG I was dealing with a lot of different issues on *Jessica Jones*: rape, abortion, interracial relationships, feminism — all this stuff. What made me nervous was whether the audience was going to [react]. The one I thought was really going to get the most flak was the abortion story; the one that actually got the most, much to my horror and disappointment, was the interracial relationship. I got put on a Nazi hate site — it was terrifying.

KHAN We did an episode this year about representation. The father, played by Randall Park, gets an opportunity to be on TV, and then suddenly there's all this pressure because Asians never get a chance to be on TV. We were doing this obviously meta commentary on our show. But that's not a normal story for network TV, and you only have 22 minutes. So you want to do the material justice and the area justice, but you also want to make it funny and not be preachy so you start to get nervous about that — but it's an excited nervous because you have this opportunity, and you want to tell this story and you want make sure you get it exactly right. And in a way, that's exactly what we're talking about in the show.

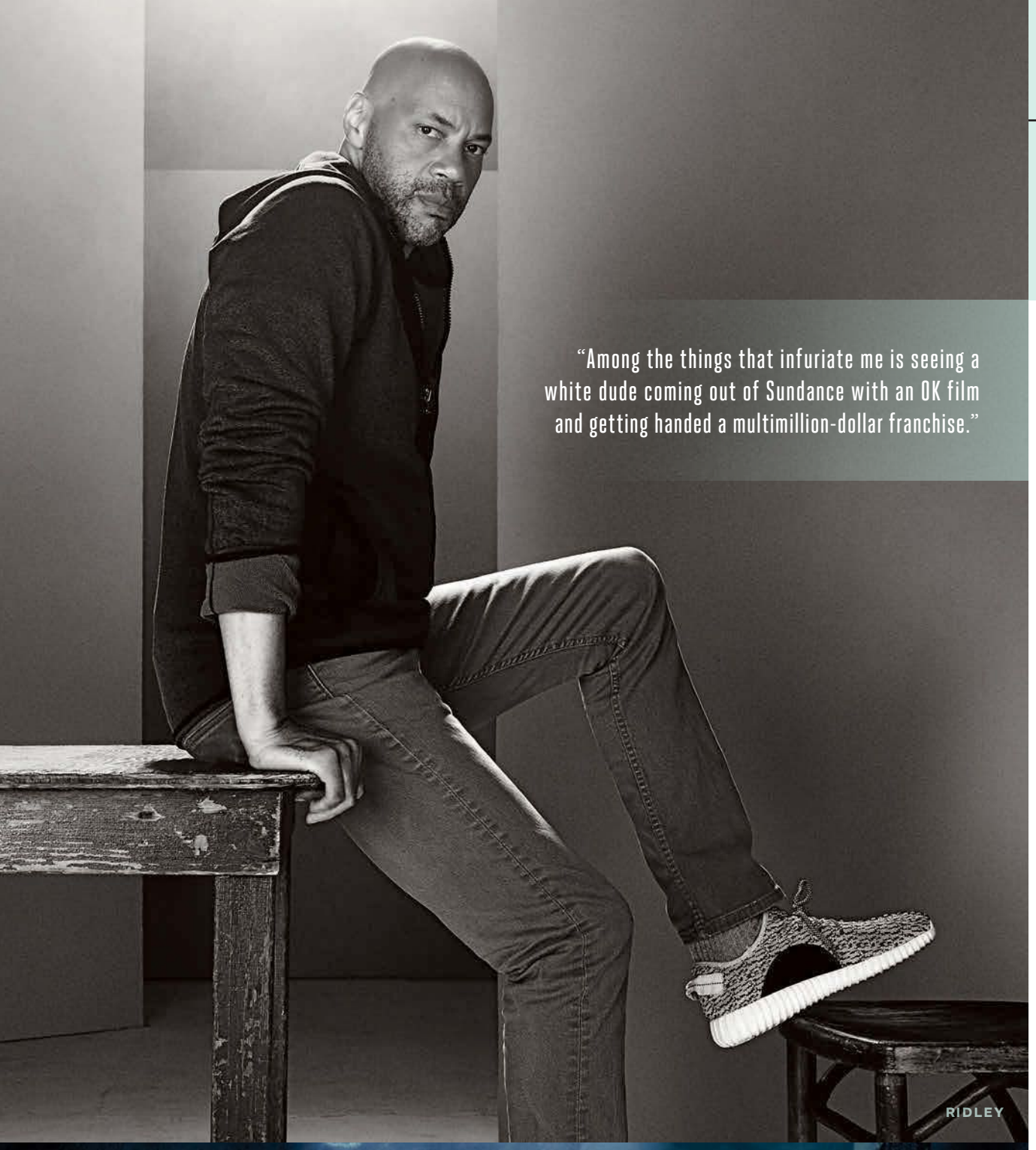
JACOBSON I was scared of taking on *O.J.* overall as a white person, knowing that this is a polarizing case. We made every effort to have an inclusive team, but ultimately you started with a bunch of white people, and we know that the case means different things to different people. That was much scarier to me than, say, what we were talking about with episode six, the "Marcia, Marcia, Marcia" episode, taking on issues of feminism and sexism in the workplace.

RIDLEY We really wanted to look at the things we didn't talk about in the first season, and there was a lot of conversation [at the time] about sexual assault on campuses, and that's where we started to go. Michael McDonald, the other producer, and I felt like we're going to go into something and have maybe a bit of a predisposition about things or even a distance because we are two guys. We were a little nervous about that but also nervous about, are we yet another male voice going into a subject matter that — I don't want to say better suited to women, as though men or women or black or white can't do things — but are we just one more additional voice in a lot of very adept voices trying to talk about something? And actually we had read a few stories about male peer-to-peer sexual assault, so truly in the eleventh hour I called Michael and said, "Do you think we should go down this road [instead]?" We delayed our pitch to ABC by a couple of days, and then we went in. They couldn't wrap their heads around it [at first, but we all felt like] it's happening, so maybe this is something we should be talking about.

FELLOWES I'm sure it was a very good decision, but I don't think writers can be held back by the fact that I can't deal with rape because I'm not a woman, I can't deal with anti-Semitism because I'm not Jewish, I can't deal with racism 'cause I'm not black. None of us would be able to write anything! And of course you think, "I hope I'm being faithful to this; I hope I'm not being offensive; I hope I've got the right elements of this," but to some extent it's an act of faith when you write.



KAUFFMAN



"Among the things that infuriate me is seeing a white dude coming out of Sundance with an OK film and getting handed a multimillion-dollar franchise."

RIDLEY



KHAN

During last year's roundtable, Lee Daniels said he finds white people writing for black people offensive. But I wonder whether it goes beyond white people writing for black people, black people writing for white people …

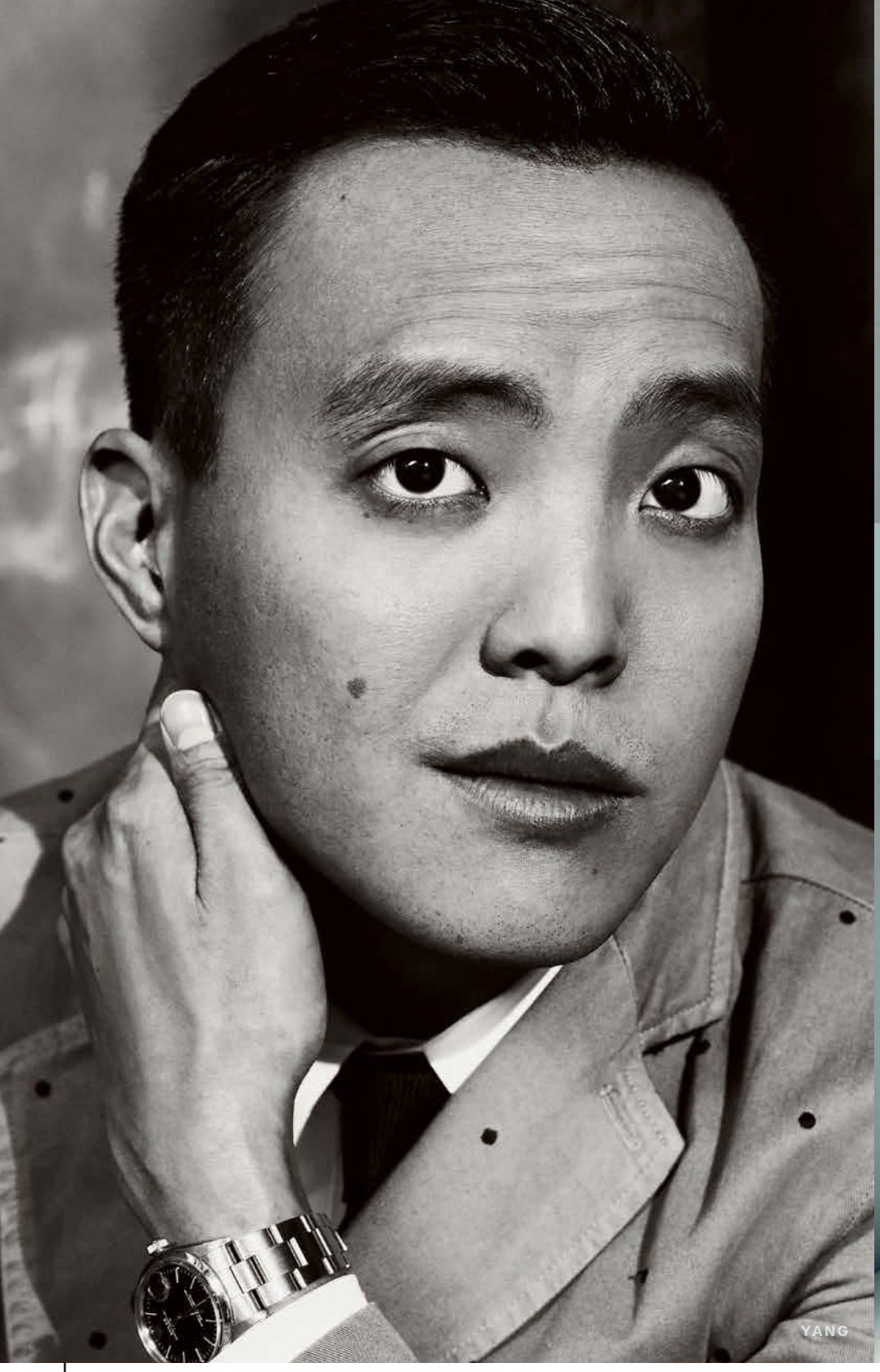
BARRIS That doesn't happen. Black people don't get to write for white people.

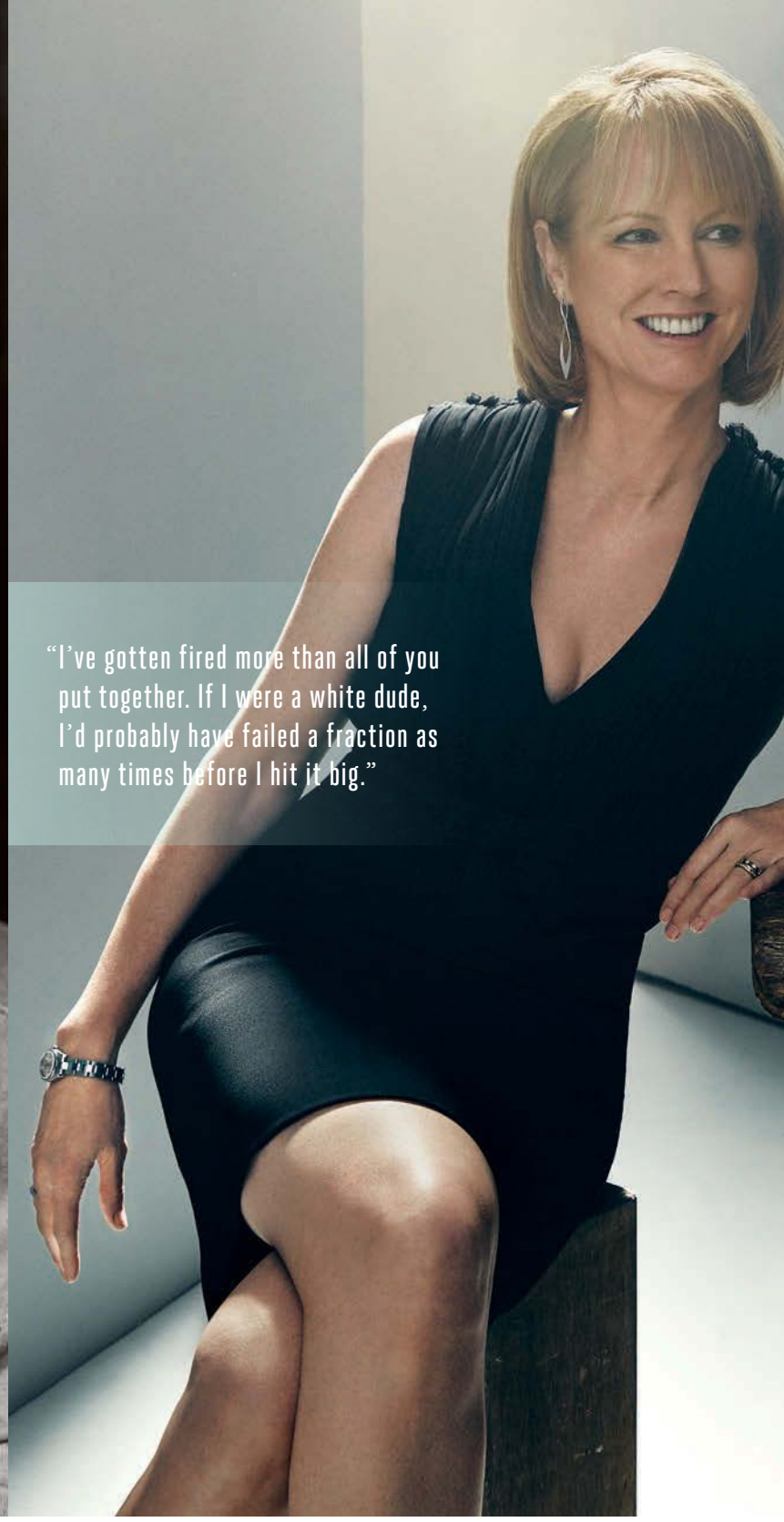
They don't?

BARRIS They do not. I don't hate white people writing for black people because I think it's been done really well. *The Color Purple* is one of my favorite movies of all time. I don't think it's fair that it doesn't go the opposite way — and to be completely honest with you, we have a better idea of your voice than you do of ours because we have to live in your world. You don't have to live in my world; you're a visitor if you choose to be, if you want to go hang out with your girls and listen to hip-hop. But if I'm going to be an active member of society, I have to live in your world. So I have a better idea of your voice than you have of mine, but I am not allowed to write your voice and you're allowed to write mine.

KHAN If I waited to write only for a Persian lesbian, I'd still be waiting. But I can write for straight white men because those are the jobs. If you want to be a writer, you have to learn to write in other people's voices until you get the chance to write in your own. What's so exciting to me [about the diverse ABC comedies] is that now we get to flip the switch and tell stories that maybe you've seen before through a different lens.

YANG I would never begrudge someone's ability or capacity to write for a character who doesn't look like them, but that being said, there is something to shows where there is that authenticity. Our show is about two 30-year-old guys who are Asian and Indian, and the guys who create the show are Asian and Indian. So yeah, *Harold & Kumar* is a great movie, but I'm glad there is a show that's about those two characters that is made by people who look like them because there are certain things you've experienced that maybe someone who doesn't look like you hasn't.





BROSH MCKENNA It's an interesting thing because you want your differences to be acknowledged. It's very important to me that I'm a woman, that my parents are immigrants, that I'm Jewish, that my mother was a Holocaust survivor. But I don't want to be defined by them, and that's the road you walk. We have a writer, Rene Gube, who's Filipino. He helps us a lot with Vinnie, who's Filipino, but he will also riff whole Rachel bits because he understands her comedic sensibility. You want to be able to make that contribution because you have a unique point of view, but on the other hand you want to feel like it's not important when I say it's not important.

What are your best stories about the casting process, be they the biggest challenges or the happy surprises?

ESMAIL Rami [Malek, who stars as Elliot on *Mr. Robot*] was a nervous wreck — he was shaking. He literally said the script breeds anxiety, and it was nerve-racking [to watch]. I was like, "I don't know, is he going to get through this audition?" And by that point we had seen maybe 100 guys, and it was not right. It was the "f— society" speech, and it felt didactic, and I was like: "This is terrible. We've got to call USA and cancel this because this is not good." But then Rami just did it. I [still] don't know if that was all part of the character.

JACOBSON The character that was hard to cast was Chris Darden because there were a lot of black dudes who were like: "No way — I'm not playin' that guy. I hate him." Not to mention the fact that you had to get somebody who could on one hand be charismatic and sexy enough that you were rooting for him and that you really cared about him but on the other hand let himself be bowled over by Johnnie Cochran. A lot of actors would walk in and couldn't do it: They were either so charismatic and alpha that they couldn't be the guy who got overwhelmed, or they were so beta they couldn't be the guy you rooted for.

Marta, you got Jane Fonda and Lily Tomlin to star in *Grace and Frankie*. What did you want to explore that had not previously been explored on television?

KAUFFMAN Dry vaginas. (*Laughs.*) Truthfully, there was nothing on for women above a certain age. What shows center on four people over 70? The baby boomers, especially women, are the largest percentage of the population right now, and there was nothing for them. Where are the women going through things that are real, and what is it to be that age and be alone?

YANG I feel the same way about shows with working-class people

SET DESIGN BY WARD ROBINSON AT WOODEN LADDER. ON-SET STYLING BY SIMONA SABO AT THE REX AGENCY. BARRIS, YANG GROOMING BY HELEN ROBERTSON AT CELESTINE AGENCY. MANDEL GROOMING BY JUANITA LYON. RIDLEY, FELLOWES GROOMING BY SU HAN AT DEW BEAUTY AGENCY. ROSENBERG HAIR AND MAKEUP BY LOUISE MOON. KHAN HAIR BY CHARLES DUJIC AT TOMLINSON MANAGEMENT GROUP. BROSH MCKENNA HAIR AND MAKEUP BY ASHLEE ROSE FOR L'OREAL ELNETT; KAUFFMAN HAIR BY JONATHAN HANOUSEK, MAKEUP BY MARY KLIMEK; KHAN MAKEUP BY SONIA LEE; ESMAIL GROOMING BY CHRISTINE NELLI FOR ORIBE HAIR CARE; JACOBSON HAIR BY STEVEN MASON, MAKEUP BY DESIRAE CHERMAN; NOXON HAIR BY JOSEPH CHASE, MAKEUP BY AGOSTINA; ALL AT EXCLUSIVE ARTISTS MANAGEMENT.


ROSENBERG


MANDEL


NOXON

or people with regular jobs. We don't see any of those shows anymore. Where are those shows? It's like everyone has a sweet job in New York.

A few of you also memorably have killed off some of your characters. Do you panic about how the audience will react?

FELLOWES The death of Matthew goes down as one of the great television crimes of our day. (*Laughs.*)

ROSENBERG I'll never forgive you for that.

FELLOWES Of course, the lovely thing is that the audience believes in the show to such an extent that they assume a character only dies because you've decided to kill them — not because the actor [Dan Stevens] is desperate to get off and do a show on Broadway, which was the real truth.

If each of you were to turn the cameras on yourselves and do an autobiographical series, what would be the logline or working title?

ESMAIL *Mr. Robot*. Elliot is a thinly veiled version of myself. I wrote what I knew because a lot of the details of his life and the loneliness were issues I've dealt with basically my whole life.

NOXON I'm a little bit like Sam. It's called *Girlfriends' Guide to Divorce*. That's pretty ripped from the headlines. (*Laughs.*)

RIDLEY It would be about a 50-year-old black dude writing in Hollywood. Titles are not my forte. Ironically, you know what the original title of *American Crime* was that I went and pitched to the network?

NOXON *American Crime Story*?

RIDLEY No, it was called *The People Vs.* They said: "That's too arcane. How about *American Crime*?" These two shows cannot get away from each other.

ROSENBERG The content of mine would be about failure — I've gotten fired more than all of you put together. If I were a white dude, I'd probably have failed a fraction as many times before I hit it big.

FELLOWES I'd call mine *Uphill*. I was 50 before anything happened.

JACOBSON I'd probably go with *There's Gotta Be a Pony in Here Somewhere*. (*Laughter.*) THR



PHOTOGRAPHED BY Emily Berl

FOR MORE OF THIS CONVERSATION ...

Complete conversations with the comedy showrunners and drama showrunners will run in separate *THR* Emmy issues in June. More roundtables featuring drama actresses and actors, comedy actors and actresses, and reality hosts and producers will roll out during the coming month as well. Tune in to new episodes of *Close Up With The Hollywood Reporter* starting June 26 on SundanceTV. And look for clips at THR.com/roundtables starting May 16, with full episodes on THR.com after broadcast.

"Just because you're offended doesn't mean you're right," says Gervais, who was photographed March 10 at Sunbeam Studios in London.

Styling by DAVID NOLAN
Budd shirt and tie, Gieves & Hawkes waistcoat, Anderson & Sheppard trousers, Falke socks, George Cleverley shoes, Lock & Co. hat.



Before There Was Donald Trump...

A sharp-tongued Brit made his fortune playing 'delusional, middle-aged men who say stupid things,' but even Ricky Gervais acknowledges the Republican frontrunner has his bloviating characters beat as he sounds off on the political landscape ('You get what you deserve'), PC culture ('It's almost like joking about a terrible thing is worse than seriously believing a terrible thing') and why he thinks the jokes he writes are funny – even if you don't

By **RICKY GERVAIS**, as told to **LACEY ROSE** Photographed by **AUSTIN HARGRAVE**

RICKY GERVAIS TRULY DOES NOT care if he's offended you. "That's on you," he'll say with his trademark cackle. Same goes for critics. Since the breakout success of *The Office* and its fatuous, boss-from-hell hero David Brent, Gervais' work has been all over the critical map — adored, despised, put on a pedestal and torn to shreds. Jokes in his stand-up routine about the disabled have drawn harsh rebukes; so have the barbs he's thrown at Jennifer Lawrence and Caitlyn Jenner during his four turns as host of the Golden Globes. (Asked if he'd return for a fifth time, he says, "If not next year, then one day, sure.")

But the actor, writer, producer, director and comedian is fine with all that. "I'm not the person who thinks, 'Now I'm famous. I shouldn't say anything,' " says Gervais, 54. He is more than happy, he insists, to rile up social media in exchange for the freedom to do as he pleases.

Which is exactly what he gets from Netflix, the home of Gervais' latest film, *Special Correspondents*, which dropped April 29. His relationship with the streaming service began several years ago, when Gervais emailed Netflix's chief content officer Ted Sarandos. "Hi," the note read, "I believe Netflix is the future. I want to do my next show for you."

Sarandos' response: "We'll take it."

In the half-decade or so since, Netflix has taken several, including *Correspondents*. Written and directed in Gervais' famously satirical style, the story is about a radio correspondent (Eric Bana) and an audio engineer (Gervais) who fake an Ecuadorean war from an apartment in New York. Many of the early reviews have not been kind, but Gervais has nothing if not the courage of his convictions. Here, he opens fire on the political and media landscape that his film lampoons, including how he helped pave the way for Donald Trump and what can be done about people who refuse to get the joke.

I'll admit it, I like Donald Trump's speeches.

I've made my fortune out of playing delusional, middle-aged men who say stupid things, and people love them. But he's beaten me. Trump is better than David Brent.

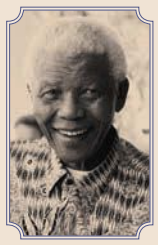
It's funny, comedians tell a joke and they get in trouble; Donald Trump says a terrible thing and means it, and he gets elected. I get it, though, Trump hit a vein. He hit the peak of political correctness, and he's an antidote to all that. People are tired of being told they can't say things, so he's suddenly



Gervais stars with Bana in Netflix's *Special Correspondents*.













this poster boy for saying what's on your mind, however terrible it is. And it's going to go the other way. Trump's going to get in, and suddenly there's going to be 32 **Jon Stewart**s. It's cyclical; people build their different armies.

It was only recently that I realized that Trump actually could become president. I should have realized sooner. Think about it: We live a world where there are warnings on bottles of bleach — we have to *tell* people not to drink bleach. In that world, Trump can be president. And in a sense, you get what you deserve. That's democracy, baby! It's just a really odd thing to have this man who's meant to be the most powerful man in the world act like a Twitter troll.

I say this as a guy whose tweets make headlines because I'm this famous person who people think should know better. But I'm not the person who says, "Now I'm famous, I shouldn't say anything." I'm the person who says, "Now I'm famous, I'll say what I always did, and more people will hear me." And I really believe you can and should tell jokes about anything. No harm comes from exposing taboos. You can tell jokes about race, about disability, about sex, without them being racist, disablist or sexist. Some people don't get that. "Ooh, you can't joke about that." That's ridiculous. It's almost like joking about a terrible thing is worse than seriously believing a terrible thing.

The problem with offense, particularly in comedy, is that it usually comes from people who mistake the target of the joke with the subject of the joke, and they're rarely the same. Personally, I don't want to make jokes about things people can't help — the color of their skin, their sex, when they were born — but everything else is pretty much up for grabs. And when I do stand-up, I often tell anecdotes, and the joke comes at the end. Usually with a joke, you know it's a joke, and you're waiting for the surprise. With my material, often you don't know it's a joke until the surprise. I used to do this **Nelson Mandela** joke. "What a guy," I'd say, "incarcerated for 25 years, and he's been out now for 10 years, and he hasn't re-offended." And then I drop it: "which shows you prison does work." They think I'm going one way, it gets a round of applause, and then I'm actually an idiot. Or I say: "**Stephen Hawking**, they say he's a genius. He's not, though. He's born in Kent, and he talks with an American accent." So I'm an idiot because I think that voice box is pretentious. Most people know what I'm doing, but there's a small percentage of people who don't who complain.

Now, when I come out at the Golden Globes with no tie and a beer, it's because I want people to think that I'm going to say terrible things. But every single joke I've done is considered, and I can justify it. I'm not one of these comedians who think comedy's your conscience taking a day off. I did a joke at the Globes a few years ago where I said, "The Golden Globe for special effects should go to the team that airbrushed the ***Sex and the City 2*** **poster**." And then I say, "Girls, we know how old you are. We saw one of you in an episode of *Bonanza*." Kim Cattrall said it was a terrible joke because it was ageist. It wasn't ageist. It was the opposite of ageist. I was saying, "Why are you pandering to Hollywood? There's nothing wrong with being a 50-year-old woman. Why are you making it worse for everyone? Why do you have to be 20? You don't have to be 20."

Then there was the uproar about my Bruce Jenner joke at this year's Globes, which was ridiculous. It wasn't transphobic at all. At no point did I make fun of her transition. I had to call her Bruce because the joke was, "I've changed, not as much as Bruce Jenner." Bruce Jenner is the person who changed. Even if you acknowledge the fact that transgender people say they're always that gender, the joke is about change. I respect that **Caitlyn Jenner** is a she, which is why I then said, "What a year she's had. Became a role model for trans people everywhere, bravely breaking down barriers and destroying stereotypes.



Think about it: We live a world where there are warnings on bottles of bleach – we have to tell people not to drink bleach. In that world, Trump can be president. **That's democracy, baby!**

Didn't do a lot for women drivers." I'm very proud of that joke because it's about stereotypes; and I used the stereotype of women drivers with a transgender person, so I am acknowledging that she is a woman. That joke is not transphobic at all, just like the *Sex and the City* joke wasn't ageist. You can't just stick an "ist" on the end of a subject and assume whenever that word is mentioned it is an "ist."

But look, I refuse to stop what I'm doing. I get more flak now, so I just ignore more people. And really, most people are professional complainers. Ten years ago, you had to write a letter, so most people sat down furious, all, "I'm gonna write a letter," and then they went, "I can't be bothered." Now, they can tweet. And they do that while they're still angry, so it starts a war. I didn't see the Oscars this year, but I read **Chris Rock**'s transcript. I thought it was brilliant. He's more clever than people think he is because he's got this swagger and this shouting, but the twists and turns and imagery he uses are genius. That one about when your grandmother's hanging from a tree you don't care about who won best cinematographer was an amazingly brave joke. And the fact that he could say it, and it's true, oh, it's beautiful.

That people were offended by some of the stuff he said means nothing to me. They're just fulfilling their predictable role. There's probably a stat or a pie chart for any joke you do — it's probably the same percentage of "funny," "furious," "hated it," "didn't watch it." If it gets more publicity, the percentages don't change, the pie just gets bigger. And social media gives arguments more credence than they often deserve because now what you get is, "Chris Rock enraged the internet with his joke about so and so." Poxygirl415 said, "Disgusting."





Nastydrink613 said, "He should be thrown off the telly." They show two tweets and it has "enraged the internet." No, it hasn't. There are 7 billion people on this planet. Some of them are in a war zone. Some are dying. Some just saw someone get run over. They're not enraged about a comedian making a joke about a celebrity. They're not. They f—ing tweeted.

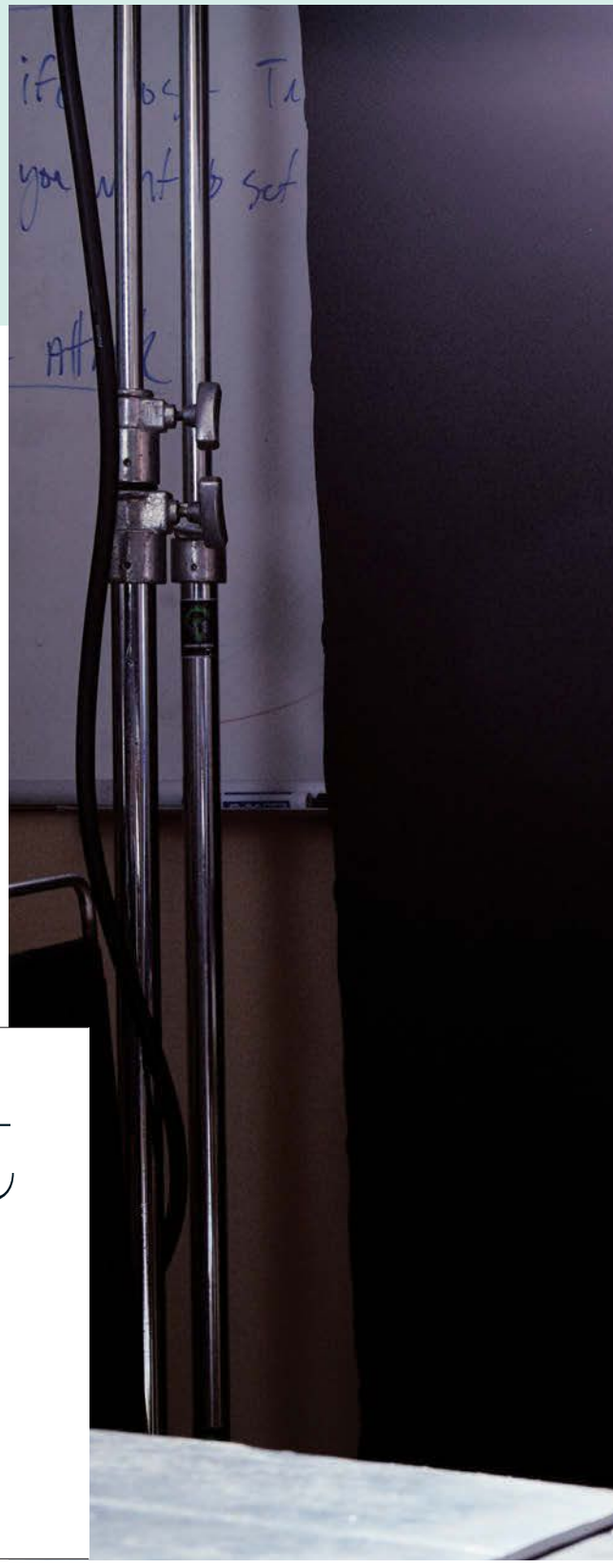
For someone like Chris or like me, it's crazy to shy away from taboo because some people don't get it. Someone not getting my joke isn't my problem; it's theirs. Now sometimes it's just not worth the hassle. Some comics won't tour on college campuses because they think, "I don't need it." And that's a shame. Me? I quite like playing to an uptight crowd. I don't want to always preach to the converted. What I won't play to is a big group of people who don't get the irony. You don't want people to always be laughing for the wrong reasons. That's the problem, like when **Archie Bunker** was loved by actual racists.

What else do I want to do? I've been offered a few late-night shows, sure, but that's the most thankless task. I came into this job so that I wouldn't have to put on a suit and sit behind a desk five days a week. I want to be the one being interviewed by that guy who can stand doing it five days a week for my new film or my new show. I want to be on this side of the fence. But never say never. One day, when I can't get around with my knees, a desk job will probably suit me. I'll be wheeled out, and I'll sit behind a desk for an hour and then I'll be wheeled home. It'll be perfect. It'll be me in a chair with a built-in toilet, and I'll go, "Thank you, tonight on *Ricky Gervais Live*, we've got [makes defecating noise] Tom Cruise [defecating noise]." And I just go, "Cut. Empty it! OK, stop there. And we're back." THR

PREVIOUS SPREAD, GROOMING BY EMMA LEON. SET DESIGN BY MATT DUDLESTON. ON-SET PRODUCTION BY SASHA RICKERD. THIS SPREAD, STEWART, TRUMP: JOHN LAMPARSKI/WIREIMAGE. HAWKING: SAMIR HUSSEIN/WIREIMAGE. MANDELA: CHRIS JACKSON/GETTY IMAGES. *SEX*: CRAIG BLANKENHORN/WARNER BROS./COURTESY EVERETT COLLECTION. JENNER: FRAZER HARRISON/GETTY IMAGES FOR GLAAD. *SPECIAL*: KERRY HAYES/NETFLIX. ROCK: XINHUA/AARON POOLE VIA GETTY IMAGES. BUNKER: SILVER SCREEN COLLECTION/GETTY IMAGES.

GREG BERLANTI
Television Producer of the Year





‘I Still Fight About Everything’

As prolific as Shonda, Ryan and Chuck, the lower-profile showrunner behind today's network hits (*Blindspot*) and hunky superheroes (*The Flash*, *Arrow*) is not too big to keep pushing Hollywood's comfort zone on race, sexuality and so-called taboos

By **LACEY ROSE** Photographed by **CHRISTOPHER PATEY**

GREG BERLANTI SETTLES into a bank of couches in his office on the Warner Bros. lot, tucked in between brightly colored pillows with hand-stitched logos for two of his shorter-lived television series, *No Ordinary Family* and *Dirty Sexy Money*.

There are eight more pillows throughout the spacious office, one commemorating each of his film or television projects. His mother has them made for her now-43-year-old son, who welcomed a son of his own via surrogacy in February. “A lot of times, the pillow turns out better than the show,” says Berlanti as he



Despite a half-dozen projects of his own, Berlanti — photographed May 2 at Berlanti Productions on the Warner Bros. lot in Burbank — still finds time to watch TV. *Morning Joe*, *Bloodline* and *The Carmichael Show* are among his current favorites.

surveys the room, which is cluttered with superhero mementos and an excess of baby gear.

The New York native, who studied theater at Northwestern University, got an early education in TV showrunning when he was tapped to take over The WB's cultish teen drama *Dawson's Creek* at the tender age of 28. In way over his head, Berlanti recalls having standing calls on Sundays with his businessman father, who'd walk him through such things as how to hire or fire and how to manage a budget. "It was a steep, steep learning curve," he says with a chuckle.

In the decade and a half since, Berlanti has become one of the most prolific producers working in TV, with a résumé that includes *Everwood*, *Jack & Bobby*, *Brothers & Sisters*, *The Mysteries of Laura*, *Blindspot* and CBS' *Supergirl*. But it has been his impressive ability to breathe new life into both The CW and DC Comics with the critically and commercially successful *Arrow* and *Flash* that's earned him top billing in TV circles.

He has dabbled in film, too, with the Katherine Heigl-Josh Duhamel rom-com *Life as We Know It* and the DC misfire *Green Lantern* among the lengthy list of credits on his IMDb page.

During an interview in that office in late April, where the boyish, openly gay producer awaited the fate of a few of his Berlanti Productions' five series and one CW pilot (live-action Archie Comics drama *Riverdale*), he opened up about the times he nearly walked off of *Everwood* and *Dawson's Creek*, the soul-crushing experience that was *Green Lantern* and the three words that have led to his success.

You used to strive to be a Norman Lear-esque provocateur with your work, regularly including gay storylines, abortion storylines, AIDS storylines. Fair to say your goals have changed now that you're working largely in the genre world?

It hasn't gone away forever, my interest in doing shows that are relevant — and that's how I used to think about it. It felt to me that if we were doing character-based shows, and we weren't dealing with issues that people were dealing with or that you saw on the nightly news, it just wasn't appealing. I felt like the richness of the characters was determined by all the things you could go into. We're doing *Riverdale* right now [at The CW], which will be a straight character show, and I'll push. Even in the pilot, we deal with some of those issues. There's a gay character,

TO HEAR BERLANTI TALK DAWSON'S CREEK AND OFFICE ETIQUETTE, GO TO THR.COM/VIDEO.

a closeted character, a child on medication. So yeah, the seeds are there. (*Laughs.*)

There's less of that in your genre shows.
Even with the action shows though, I've still tried to do my part in making those shows relevant where I can, whether it's having openly gay actors play straight characters or straight actors play gay characters. But obviously, no, my day is not as much about, like, "So, which character has gonorrhea of the throat?" anymore. (*Laughs.*) Which we dealt with on *Everwood*, like, six episodes in.

For a while there was a gay storyline in every project you did. Why was that so important to you, and did you meet with resistance?
In the beginning, there was resistance. When we did the Jack kiss on *Dawson's Creek*, everyone was tentative. [It was the first passionate kiss between two men on primetime TV.] But I took over the show, and that was an important thing to me. If we were going to bring the character out, it seemed silly to me that he couldn't kiss. By the time I got to ABC [to do *Brothers & Sisters*], we were in one of our first story meetings [talking about Kevin and Scotty] and I think we even said, "But don't worry, we'll cut away here." And they were like, "No, if anybody else would kiss there, they should kiss there." So, from the time of that *Dawson's* kiss to the time of Kevin and Scotty, it had changed a lot.

And that was only, what, half a decade or so?
Yeah. And now, Roberto [Aguirre-Sacasa, writer/executive producer] put in a great moment in *Riverdale* where two girls kiss who aren't lesbians. The characters are making a commentary in that moment on faux-lesbian kissing. So, yeah, now it's passe. (*Laughs.*)

What would you have done had they said no to that Jack kiss?
I was prepared to quit. I really was. I had a similar moment with [The WB] a few years later when we did the abortion episode on *Everwood*. There hadn't been one since *Maude* that wasn't a medically based or needed abortion. I had had an abortion storyline in the pilot pitch. [Treat Williams' Dr. Andy Brown] was going to be an abortionist. Yep, that was in the original pitch. (*Laughs.*) And they were like, "We love the romance of it. We love a father living out his deceased wife's dream for him. But I don't know about the abortion part." I believe they said, "Can you just get them in the tent first and then you can deal with that issue?"

And you agreed?
I did, but I said I was going to do it by episode 12. Then I waited all the way until episode 20. And when they said then, "You know, we'd prefer you to not do it," I literally walked out of the office. We're going back now 16 years, so my memory's not terribly vivid, but I remember John Litvack, who's since passed away, came over from the network and said: "Let's work together on this. I can help make this happen." All they ultimately asked was that we represent both sides of the conversation.

Why was something like that so important?
I created the show because I wanted these characters to feel like they were in the real world. And then probably more than anything for me as a kid, representation really mattered. For most of my childhood, even through college, there was a lot of feeling very alone. I loved TV, so when those very special episodes of anything came or when certain characters reflected the world I lived in, I felt connected.

Is it any easier to get an abortion storyline pushed through today?
Well, then we did it the next year in *Jack & Bobby*, too. We were just handing them out. (*Laughs.*) But I think it's still a touchy subject.

Are you still having these kinds of fights?
I don't think anything has changed! I still fight about everything, I swear to God. I still am on the phone with any executive at any level to get something sold or get something bought or get a story thrown out. None of that is any different, and that's one of the great equalizers about television. So many times, I'll work on a pilot or whatever, and you'll see a feature director come in and you just wait for the first notes session that they get. They'll go, "Wow, they give a lot of notes." Mmm-hmm. "They're giving notes every other minute of the thing." Yeah, they don't care [who you are].



SARAH SCHECHTER
President
Time with Berlanti
Seven years
Berlanti Prods. character she most identifies with
"Cat Grant of *Supergirl* because the person I work most closely with I sometimes forget is a superhero, Greg, who wrote that line and suggested I say it."
Desired superpower
"Teleportation, so I can go to set and still sleep in my own bed."

JENNIFER LENCE
Head of postproduction
Time with Berlanti
14 years
Berlanti Prods. character she most identifies with
"Elaine Barrish from *Political Animals*. I identified with her struggles and strengths as she's trying to balance family and career in her far-from-perfect life."
Desired superpower
"Mind control, because it would make my life so much easier if everyone could just do what I wanted them to do at all times."

CARL OGAWA
VP production
Time with Berlanti
14-plus years (he began as Berlanti's assistant)
Berlanti Prods. character he most identifies with
"Patti Dellacroix from *Eli Stone*. She was Eli's assistant, and our relationship was a bit of a model for that character."
Desired superpower
"Teleportation. I don't want to be stuck in traffic. I hate to drive — if we moved our offices over the hill, forget it, I'd never show up."

BERLANTI'S OWN UNIVERSE



DAVID RAPAPORT
Casting director
Time with Berlanti
Five years
Berlanti Prods. character he most identifies with
"Laura Diamond of *Mysteries of Laura*. I understand that push-and-pull concept between your work life and your home life and trying to find the balance."
Desired superpower
"I wish I could energy-source and move things around the room a little bit. I'm really, really lazy, and once I'm sitting at my desk, I don't want to get up and do anything."

ARMEN KEVORKIAN
VFX supervisor
Time with Berlanti
Four years
Berlanti Prods. character he most identifies with
"The Flash because of how fast we have to do things."
Desired superpower
"Time travel, so you can go back and fix anything you might have messed up along the way."

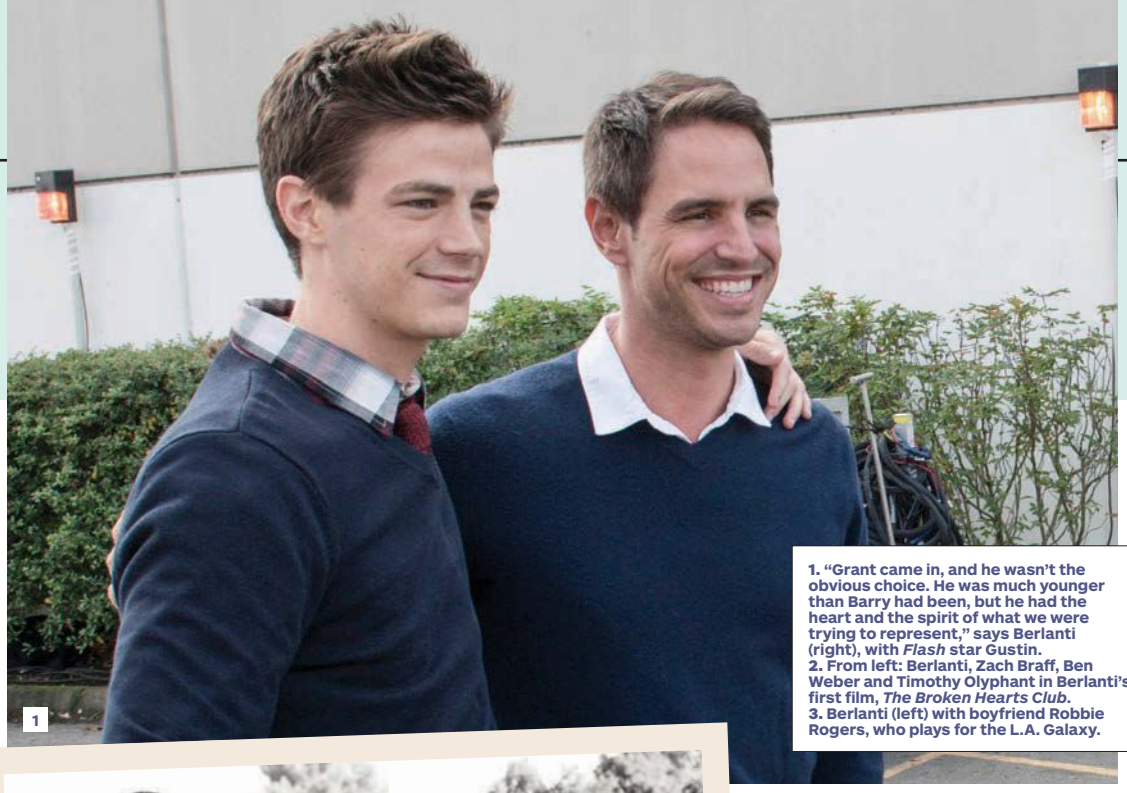
BLAKE NEELY
Composer
Time with Berlanti
14 years
Berlanti Prods. character he most identifies with
"Ephram Brown of *Everwood*, who was a piano player. He was an awkward teenager; I'm still an awkward teenager."
Desired superpower
"Mind-reading, absolutely, because then you know what's coming at you. And you know what people are doing behind your back."

PREVIOUS SPREAD, HAWKGIRL, *FLASH*: DIYAH PERA/THE CW. *ARROW*: JACK ROWAND/THE CW. *SUPERGIRL*: MATTHIAS CLAMER/CBS. CANARY: JEFF WEDDELL/THE CW. THIS SPREAD, LENCE, SCHECHTER HAIR AND MAKEUP BY KERRIE URBAN FOR MURAD SKINCARE/ORIBE HAIR CARE AT EXCLUSIVE ARTISTS MANAGEMENT AND LEAH RIAL FOR KEVYN AUCOIN/ORIBE HAIR CARE AT EXCLUSIVE ARTISTS MANAGEMENT. MEN'S GROOMING BY CARISSA FERRERI AT TRACEY MATTINGLY.

So what do you fight for today?
Of the things that are personal to me, they're not necessarily fights but they're choices we made that were different that became conversations. For instance, in *The Flash*, Iris West was never black in the comic books, and for *Supergirl*, James Olsen was never black in the comics. So I wanted to contemporize these comics that I loved growing up and have them reflect the society that we live in now. Those have all been conversations. There's a character we just added to *Arrow*, Mr. Terrific, who is African-American and gay, and then of course we had one of our original Black Canaries [on *Arrow*] be bisexual. So I'm doing it in a way that's not as overt now, but it's still about working in some of those very real qualities so that everyone feels represented. And in the last couple of years, we've been focusing on doing it behind the camera as well.

How so?
This year on *Arrow*, we'll be at 50 percent with either women or diverse directors. When we started, you'd hear back a lot, "Well, they have to have either directed for the network or they have to have directed action." You'd say, "That's a catch-22 because where did they get an opportunity to direct action?" And they used to say, "Well, you can try one or two new directors out a year on a show." But when it's a young show or you're a new showrunner, you're scared. We've been able to change that a bit, and hopefully we'll have female directors across a lot of the DC superhero shows over the next couple of years who can go on and do superhero films and get other action jobs.

What did you learn early on about what the showrunner job entails?
When they first brought it up [on *Dawson's Creek*], I said no. Then they brought it up again, and I said no again. I thought, "Oh, great, I'll start my career by taking over the show, and then it will fail, and I'll be done before I can even begin." But Jordan Levin, who was running the network at the time, said, "You know, Greg, this isn't a dialogue." (*Laughs.*) "You're going to do this." One thing I learned is that I'm not a one-man show. I tried that first year to do a lot more myself, and it didn't make me a happier person. In fact, I was a little bit of a tyrant, and I realized I don't want to be that person.



1. "Grant came in, and he wasn't the obvious choice. He was much younger than Barry had been, but he had the heart and the spirit of what we were trying to represent," says Berlanti (right), with *Flash* star Gustin.
2. From left: Berlanti, Zach Braff, Ben Weber and Timothy Olyphant in Berlanti's first film, *The Broken Hearts Club*.
3. Berlanti (left) with boyfriend Robbie Rogers, who plays for the L.A. Galaxy.





How and when did it start to click for you?
It's funny, the famous people who were doing it at the time were, like, David Kelley, and I thought, "Well, he sits down and writes a script in his office in a day." So I tried that for a while, but I realized I'm not that person. I like giving notes to writers and breaking stories with writers. And so I started to fashion the show a bit around what my strengths and weaknesses were. I couldn't write fast, so I was extra-reliant on writers who could write quickly. I could break stories quickly, and I enjoyed the cutting room, but I hadn't spent a lot of time in it, so I was reliant on other producers who were more gifted at that initially. And I learned that probably the least valuable place for someone like me to be, a lot of times, is on set. Because if I've done my job right, I don't need to be.

Your peers who have multiple shows — Shonda Rhimes, Ryan Murphy, Chuck Lorre — have considerably bigger profiles. Does it hurt or help you to keep a lower profile?
Someone said to me a long time ago, "Avoid publicity at all costs unless it comes to you. Because at best, it's a push." I have a Twitter profile, but I avoid red carpets and all that kind of stuff. I'd rather no one talk about me ever, and I just get to do my thing. I'm an introvert. But the Instagram piece has been interesting — especially now that I have a kid. I post some fun things with [my son] Caleb because I think about the gay kid out there who's thinking, "What's going to happen to me? Am I going to ever feel normal?"

You've had tremendous success in TV but have struggled a bit in film …
I've had a lot of stuff not work on TV, too. I've had as much failure in this business as I've had success, across both spectrums. We can count pillows! (*Laughs.*) But *Green Lantern* is a great one to point to. I got fired from that movie as a writer *and* as a director, and yet my name was all over it. I still get blamed for it, even though I had nothing to do with the finished product. As Marc Guggenheim always says, there's a very Google-able script that we did write that was not executed that I still stand by. But at the time, I thought, "Oh God, that noose will hang around my neck my whole life."

Did you have any hesitation about going back down that DC Comics road for TV?
My only request [when we started on *Arrow*] was to let us do it our way because I was so heartbroken by what had happened. Being a part of something like that when you've loved those characters your whole life, and thinking you're not going to really get a chance to participate before you even start was very [tough]. Having to go every day to see whatever version of the film that they'd concocted at that point was a bit like having to buckle in and go drive to the same auto accident every day and get hit by the same car.

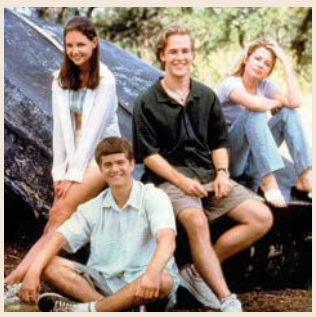
HOW A TV TITAN MADE HIS WAY

2000



THE BROKEN HEARTS CLUB
Sony
Berlanti's Hollywood career began in earnest with a deeply personal romantic comedy that he wrote and directed about a group of gay friends in West Hollywood.

1998-2003



DAWSON'S CREEK
The WB
By age 28, he had risen to the role of showrunner. Asked where the characters would be today, he says Dawson would be out in Hollywood while Joey and Pacey still would be back in Capeside.

2002-2006



EVERWOOD
The WB
The drama marked Berlanti's first TV creation, and it remains the one he'd most like to revive. His pitch: a wedding for Amy (Emily VanCamp) and Ephram (Gregory Smith).

2006-2011



BROTHERS & SISTERS
ABC
The long-running family ensemble allowed Berlanti to continue to push boundaries, with storylines about infidelity, homosexuality and dark family secrets.

2010



LIFE AS WE KNOW IT
Warner Bros.
Though Berlanti is considerably more prolific (and successful) in TV, his rom-com starring Katherine Heigl and Josh Duhamel earned more than $100 million at the worldwide box office.

Arrow had a major casualty this year, one that was extensively built up within the show. How has your sense of what the audience wants and can handle when it comes to grieving changed?
Every year, by the end of the year, whether you're doing *Walking Dead* or you're doing a show like ours, characters are going to perish. That is part of the investment in the show. And of course, we've brought a few back because it's a comic book and we have all sorts of fun ways that we can do that. But people, particularly on Twitter, are very vocal. When I started on *Dawson's*, people were very passionate about who got together with whom, we'd get a box of mail once a month, and you'd look through it, and you'd be like, "Wow, OK, that person from prison is very passionate about whether Joey is with Pacey or with Dawson." And now, with Twitter, you don't know if it's just four people with 1,000 accounts. The thing I'd say is that obviously a character's death is going to be a really sensitive thing for somebody who's enjoyed a show and that actor, and we don't take any of them lightly.

The DC Cinematic Universe has been criticized for its excessive darkness. You have _The Flash_, which has often been very bright; _Legends of Tomorrow_, which is often downright goofy; and _Arrow_, which is dark but still has a fair amount of humor. How important is "fun" to your vision of what a comic book adaptation should be?
If you're going to do something like *The Flash*, part of what made Barry Allen so great was that he was this guy in the middle of all these superheroes who couldn't believe that he was there, and he loved it. It was the first comic book character who made me cry. He died in *Crisis on Infinite Earths* saving everybody, and he was the last one anyone expected to save everyone, so inherent in this character was this heartbroken sadness and sacrifice, but at the same time this joy. That duality is something I've really latched on to in a lot of what I've done. This is the only *Flash* I'd know how to do.

The _Flash_ film recently lost its director. Is helming that movie of interest to you?
No one's discussed that with me, but I could never direct a *Flash* movie that Grant Gustin wasn't the lead of. He's my Flash.

What sort of advice would you give to whoever does direct the film?
We have three words above the door [of the *Flash* writers room]: "Heart, humor and spectacle."

If Warner Bros. TV executives asked you to be the Kevin Feige — who is the creative mastermind of Marvel — of the DC Cinematic Universe, what would you say?
It's never even really come up. Peter [Roth, president of Warner Bros. TV] knows how much I love the characters, and I like being part of this universe in any way that they'll all allow and are interested in me being a part. That's the truth. I'm attached to a few films [at Warner Bros.] now, and one, *Booster Gold*, is a DC property. Zack Stentz, who wrote an episode of *Flash* last year, just got the job, so he's writing the script now. I'd probably direct that, or I would want to. But I don't see my cup as limited. I actually think some of the stuff we get to do on the TV side is richer, deeper and more like the true comic books in the sense that you're always able to explore a new thing the next week and the stories grow wider and wider.

What haven't you done that you'd like to do?
I definitely want to direct more. Film directing's a lot like showrunning. The thing that I probably enjoy the most and also am the best at in whatever art form I'm working in is being the protector of the emotional experience of the audience. Also, I'm a dad now, and I'm starting to think about my life differently in terms of how much time I'm going to have. When you direct a film, you have a couple years between movies, and I'd have more time to be with my family.

You've said every few years you try to do a personal project. When will that come and what will it entail?
Last year we had three new shows going on, and I had to make them all work. I owed that to everybody. But my brain is just opening up again, so ask me in five months and I'll be able to tell you what it is. I'm working on it. I'm just finishing up co-writing a project for Showtime, too, which I'm supposed to direct if it goes. It's based on a book called *You*, a love story from the point of view of a stalker, which is very different from anything I've ever done.

If you could do a reboot on any of your shows, which would you revisit?
Well, we had an incredible second season planned for [USA's] *Political Animals* that would still be surpassed by what's actually happening in the political fabric right now. The hook of it was that [Elaine Barrish, played by Sigourney Weaver] was going to run for president because, if you remember, the president passed away. So she was going to run, and the vice president, who had ascended to the presidency but was not a great guy, was going to put [Elaine's] ex-husband on his ticket. So now she'd be running against him. But to answer your question, I'd be lying if I didn't say there are days where I wonder what happened to the *Everwood* people.

Have you had any conversations about a revival?
Please, my goal with *Everwood* is just to get it on Hulu or Netflix. I should be able to go home, turn on Netflix and watch an old *Everwood* episode. THR

GUSTIN, *ARROW*: CATE CAMERON/THE CW. ROGERS: CHRISTOPHER POLK/GETTY IMAGES FOR MPTF. OLYPHANT: MICHAEL OCHS ARCHIVES/GETTY IMAGES. *BROKEN*: SONY PICTURES CLASSICS/PHOTOFEST. *CREEK*: WARNER BROS./PHOTOFEST. *EVERWOOD*: WARNER BROS./COURTESY EVERETT COLLECTION. *BROTHERS*: ABC/SCOTT GARFIELD/PHOTOFEST. *LIFE*: PETER IOVINO/WARNER BROS./COURTESY EVERETT COLLECTION. *POLITICAL*: DAVID GIESBRECHT/USA NETWORK/COURTESY EVERETT COLLECTION. *FLASH*: DIYAH PERA/THE CW. *BLINDSPOT*: JEFF NEUMANN/NBC. *SUPERGIRL*: CLIFF LIPSON/CBS.

2012-present



ARROW
The CW
The Stephen Amell action drama marked Berlanti's first successful D.C. Comics venture and a turning point for The CW, which at that time was best known for female-driven shows like *Gossip Girl*.

2012



POLITICAL ANIMALS
USA
The prestige political drama, which starred Sigourney Weaver as a Hillary Clinton type, arguably was ahead of its time, with its network home still in its "blue skies" phase.

2014-present



THE FLASH
The CW
For Berlanti, the Grant Gustin-led drama is the most personal of his superhero shows: "I get the same feelings watching a cutback that I used to get watching *Everwood*."

2015-present



BLINDSPOT
NBC
He's less involved in the day-to-day on the Martin Gero-run crime drama, which stars Jaimie Alexander as a tattoo-covered woman who's lost her memory and doesn't know her identity.

2015-???



SUPERGIRL
CBS
Berlanti's female superhero entry was scooped up by CBS, which he says meant a bigger budget and higher expectations. At press time, *Supergirl*'s fate was unknown.

1



TRUE JACK
PRODUCTIONS

2



TEAKWOOD LANE PRODUCTIONS

3



Lloyd



4

take Fountain
PRODUCTIONS

5

FAKE EMPIRE

6

THIS UNIT OF ENTERTAINMENT
BROUGHT TO YOU BY

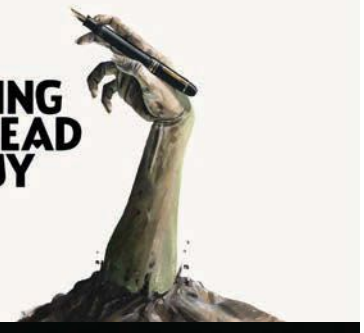
FREMULON®

7



Fuller

LIVING DEAD GUY



8



Little chicken, inc.

What's in a Name?

Tina Fey, Jason Katims, Jenji Kohan, Damon Lindelof and more reveal the personal, weird and very funny backstories behind those title cards (the names of their production companies) that you see at the end of their TV shows

By **LESLEY GOLDBERG**

9



LITTLE STRANGER, inc.



Fey

10

Tilted
PRODUCTIONS

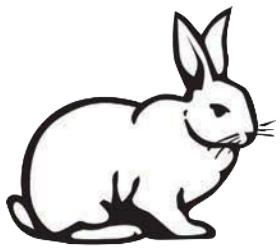
11

COLOR FORCE

12



13



WHITE RABBIT

14

a hooptie
filmed entertainment

15

Spondoolie
PRODUCTIONS

16

BLOWN DEADLINE

17



Pompeo



1 / True Jack (Universal TV): Jason Katims

"True Jack is named for our beloved family dog, Jack. In search of a logo, I found a photo I always loved of my daughter Phoebe joyfully running on the beach with Jack. Phoebe was so excited we were using the image until she realized that she had been completely Photoshopped out — something she still hasn't forgiven me for."

2 / Teakwood Lane (20th Century Fox TV): Howard Gordon

"I grew up on Long Island, at 18 Teakwood Lane. My logo features that house at night, the light turned on in what was my bedroom window. It reflects my adolescence: anxiety-filled, dream-laden and industrious."

3 / Picador Productions (20th Century Fox TV): Christopher Lloyd

"In the bullfight, there is the matador and the bull … an unfair fight without the picador, who distracts and weakens the bull. In TV, there is the viewer and the ads that the networks want them to watch … an unfair fight without the writer, who distracts and weakens the audience."

4 / Take Fountain (ABC Studios): America Ferrera

"Legend has it that when Bette Davis was asked the best way an aspiring actress could get into Hollywood, she responded, 'Take Fountain.' Fountain is an alternative avenue [in L.A.] to the congested Sunset and Santa Monica Boulevards. She was being witty and practical, but in essence she was saying, 'Take the road less traveled.' "

5 / Fake Empire (ABC Studios): Josh Schwartz & Stephanie Savage

"During *The O.C.*, *Laguna Beach: The Real O.C.* premiered. Followed by *The Real Housewives of Orange County* and *NYC Prep*, the 'real' *Gossip Girl*. We realized we make the fake versions of things."

6 / Fremulon (Universal TV): Mike Schur

"Fremulon was the fake name for the fake insurance company that my fake blogger, Ken Tremendous, worked at when I was writing the blog *Fire Joe Morgan*. My current backstory is that it's a very shady company that's mixed up in a lot of financial shenanigans — and possibly international weapons deals — and is using its entertainment wing as a tax shelter."

7 / Living Dead Guy Productions: Bryan Fuller

"I went to a lot of funerals as a child, and I liked it. Living despite an inevitable death seemed like an apt metaphor for a creative state of being. No escape except what imagination provides. You die, I die, we all die for living, and that experience is why we tell stories."

8 / Little Chicken (20th Century Fox TV): Ilene Chaiken

"Little Chicken is a riff on my last name. All my life I've been nicknamed variations on it. My daughters, Augusta and Tallulah, who were 10 at the time, collaborated with me on the logo. Tallulah drew the chicken, Augusta played the clarinet that scores the animation, and they recorded my voice for the 'yeah.' "

9 / Little Stranger (Universal TV): Tina Fey

"Little Stranger is a loose translation of 'Xenakes,' my mom's Greek maiden name. Our company logo is our older daughter dressed as a peacock for Halloween, in a nod to the parent company — and to the 'little stranger' who had come in and changed our lives."

10 / Tilted Productions: Jenji Kohan

"The first time I ever got attention for anything I wrote was in the seventh grade. I wrote a descriptive paragraph about my teddy bear, who was creatively named Teddy. I described him as sitting on my dresser with a 'tired tilt.' I remember my English teacher reading that phrase out loud. He was making a huge deal about it, and it felt great to get attention for my writing. 'Tilted' comes out of that and a feeling like I'm slightly askew in general."

11 / Color Force (FX Productions): Nina Jacobson & Brad Simpson

"In quantum physics, the color force is an invisible force that binds opposing elementary particles together. The more things try to pull apart, the stronger the color force becomes. This is the perfect metaphor for producers: We are an invisible force that holds elements together that want to pull apart. And for those unfamiliar with quantum physics, Color Force sounds like a badass team of 1970s gay superheroes."

12 / Snowpants Productions (Sony Pictures TV): Mike Royce

"I was starting out as a comic and was terrible. In desperation, one night I went up and said a thing my high school friends used to tease me about: 'My mom is overprotective, and the worst was, if I forgot something at home, she'd show up at school with it. There'd be that announcement over the P.A.: "Michael Royce, please report to the main office. Your mother is here … and she has your snowpants." ' Snowpants Productions is named after my first (only?) joke that got a laugh."

13 / White Rabbit (Warner Bros. TV): Damon Lindelof

"White rabbits show us the way into secret worlds. Alice's led her into Wonderland and Neo never would've found the Matrix without pursuing his. My own white rabbit is elusive and has a penchant for questions without answers … but wherever he (or she?) leads me, I will most certainly follow."

14 / Hooptie (FX Productions): Stephen Falk

"I wanted to honor my hometown of Berkeley, Calif., by using its lingo. 'Hella' (a lot), 'bunk' (bad) and 'icy' (good) were all taken. Thus, 'hooptie' (shitty, deriving from the term for, specifically, a crappy, broken-down car) got the nod."

15 / Spondoolie Productions (Warner Bros. TV): Rob Thomas

"Spondoolie was a game played at my Texas middle school. If you knocked something out of your classmate's hand and yelled 'Spondoolie!' you got to keep it. The game had its origins in factories where workers knocked cigarettes out of one another's hands and claimed them. It's also antiquated British slang for a good time."

16 / Blown Deadline Productions (HBO): David Simon

"So named by an ex-newspaperman, once fond of playing havoc with the edition copy deadlines. Also, he enjoys imagining studio execs wincing as they write checks to Blown Deadline. Only better choice for that might be Good Money After Bad Productions."

17 / Calamity Jane (ABC Studios): Ellen Pompeo

"I'm not proud of everything Calamity Jane did, but she was one of the only women doing what all the guys did. Production and producing is a very male-dominated field, and I feel like Calamity Jane out there — trying to ride with the big boys."

LOGOS: COURTESY OF SUBJECT (17). LLOYD: FREDERICK M. BROWN/GETTY IMAGES. FEY: TAYLOR HILL/GETTY IMAGES. POMPEO: JASON LAVERIS/FILMMAGIC. FULLER: MICHAEL TULLBERG/GETTY IMAGES.



"Making movies is my vacation. I live alone with two dogs," says Black, photographed May 2 at The Sayers Club in Los Angeles.

Styling by SHARON WILLIAMS

Shane Black Is Still Looking for Action

He wrote *Lethal Weapon*, reinventing a genre. He made millions and threw legendary parties. He had it made — that is, until it blew to pieces. Now, with *The Nice Guys*, the screenwriter is back for more

By **BENJAMIN SVETKEY** Photographed by **HUSSEIN KATZ**

THIRTY YEARS AGO, WHEN Shane Black was starting out as a screenwriter, he knew where he'd live when he struck it rich. In fact, he described the home in a screenplay he was working on at the time. "EXT. POSH BEVERLY HILLS HOME — Twilight," one scene begins. "The kind of house that I'll buy if this movie is a huge hit. Chrome. Glass. Carved wood. Plus an outdoor solarium: a glass structure, like a greenhouse, only there's a big swimming pool inside. This is a really great place to have sex."

That movie — *Lethal Weapon* — wound up grossing $120 million worldwide. And Black later moved into a posh French chateau in Hancock Park. It didn't have a solarium or much chrome, but there definitely seemed to be a lot of sex. For much of the 1990s and into the 2000s, it was the setting for some of Hollywood's wildest, most debauched bashes. "It was mind-blowing to me," recalls Black with a grin as he reclines in the house's spacious living room, where so many drunken celebrities canoodled with topless starlets. "The Hollywood I had read about as a kid — it was all right here, in my own house!"

Black's party-animal days are over. At 54, he's entering the third act of his career — a notable accomplishment considering the first two nearly killed him. He started out the 1990s as one of the highest-paid, most sought-after screenwriters in Hollywood ($4 million for *The Long Kiss Goodnight*) and ended the decade as an industry punchline, a symbol of on- and offscreen excess. Alcoholism, drug abuse, career atrophy, angry ex-girlfriends with lawyers — Black checked off pretty much every crisis on the list for a successful Hollywood screenwriter of the era. But unlike so many of his peers — like *Showgirls* writer Joe Eszterhas, who ended up moving to Ohio — Black managed to stick around.

"The guys I came up with during the 1990s, the big genre writers at the time, they've slid off the map," notes Black. "For some reason, here I am, 30 years into the business, still viable, still making movies."

And now, riding on rocket-boot momentum from his 2013 success writing and directing *Iron Man 3*, he's continuing his most shocking plot twist yet: his own comeback. He'll be in Cannes to screen his latest film, *The Nice Guys*, a return-to-form action-buddy comedy (that he wrote and directed) starring Ryan Gosling and Russell Crowe as dimwit detectives bumbling around L.A. during the 1970s.

"There's a little bit of Cinderella Man in him," says Robert Downey Jr., likening Black to Jim Braddock, the 1930s heavyweight boxer who came back from a slump to win a world championship. "He's weathered some real beatdowns. But he's a get-right-up-and-stick-your-chin-out kind of a guy. He's incredibly tough."





HOLLYWOOD BETS ON BLACK

From gritty cops to amnesiac spies to Robert Downey Jr. in a tin suit: These five movies reflect the plot points of a screenwriter-director's rise and fall (and return)

1987
LETHAL WEAPON
Gross: $120M*
Director Richard Donner barely changed a word of Black's script, but he did add a scene — the kung fu showdown between Riggs and Joshua. Says Black, "I never thought that was exciting."

1989
LETHAL WEAPON 2
Gross: $227M
Black walked off the project when Warners wanted to change the ending (in Black's draft, Riggs dies). "I said: 'Guys, you want a comedy. I can't. That's just not me.' It felt like a feel-good version of a cop movie."

1996
THE LONG KISS GOODNIGHT
Gross: $89M
When Black sold the spec script for a record-breaking $4 million, critics pounced. "Script Fee Vomits Upward for Mayhem-Meister," sneered one trade headline. Acknowledges Black, "There was blowback."

2005
KISS KISS BANG BANG
Gross: $15.8M
Despite studio resistance, Black cast Robert Downey Jr. in his directorial debut. "They kept saying, 'No, no, we need someone huge!' It's funny now — they didn't want to make a movie with Robert Downey Jr."

2013
IRON MAN 3
Gross: $1.2B
It's the highest-grossing film in the franchise — even critics loved it — but Black still takes flak from die-hard Marvel fans who were disappointed. "You should see the letters I get: 'You destroyed Iron Man. Rot in hell.' "

*Worldwide grosses

"I THOUGHT HE WAS bringing the coffee," says *Lethal Weapon* director Richard Donner, remembering his first meeting with Black in 1986. "He was just this kid. Very somber. Very intense."

Black was only 24, fresh out of UCLA's drama school, when he sold his spec script about two mismatched L.A. cops — one a family man, the other a suicidal sociopath — to Warner Bros. He was living with a bunch of screenwriting pals in a bungalow in West L.A. — they called it "Pad o' Guys," (an "Open 24 Hours" sign hung in the window). "It was a remarkable group," says Black. "David Silverman was there — he went on to direct *The Simpsons Movie*. There was Ed Solomon, who wrote *Men in Black*. Jim Herzfeld, who did *Meet the Parents*. David Fincher would drop by."

Lethal Weapon changed everything — for Black and for Hollywood. It was a totally fresh take on the action formula — a character-driven drama that happened to have explosions in it — and it made Black the hottest scribe in town. "Action movies before then, it was all generic characters and gratuitous violence," says Donner. "But the characters in Shane's script were so brilliant, the action just became part of the metaphor. I'd never read anything like it." There would be three more like it afterward, although Black stopped writing sequels after creative differences with Warners over *Lethal Weapon 2* (Black wanted Mel Gibson's character to die, the studio didn't, so he walked). Instead, in 1989, he wrote another buddy action movie, *The Last Boy Scout*, a thriller about a disgraced Secret Service agent joining forces with a washed-up NFL player to solve a stripper's murder. The screenplay set off a bidding war, with Warners (which ultimately cast Bruce Willis, Damon Wayans and a newcomer named Halle Barry) writing a check for $1.75 million, the most a studio had paid for a spec script at that time.

That payday paled in comparison to what happened in 1994, when *The Long Kiss Goodnight*, a spy thriller that would end up becoming a Geena Davis vehicle, became the first spec script to sell for $4 million. Black celebrated by buying the Hancock Park house and throwing huge parties. But it was actually the beginning of the end of his lucky streak. "There was blowback in the writing community," acknowledges Black. Making matters worse, the film ultimately laid a gigantic egg, grossing only $33 million in the U.S. (with a budget of $65 million).

And just like that, he no was longer in demand.

"I tried to join the Academy," he says, remembering the moment his self-esteem cratered. "I got a letter back. It said, 'You are unsuitable for membership, but you are free to reapply when you have more credits.' I had done *Long Kiss Goodnight*, *Last Action Hero*, *Lethal Weapon* 1 and 2, *The Last Boy Scout*. That's when I realized this wasn't my imagination. This was a deliberate snub. This was, 'We don't want that high-priced hack around us.' "

In 1998, Black dropped out of sight, sort of. He still could be found hosting parties at his chateau and sometimes popped up for a cameo in a friend's movie (he played a cafe manager in James L. Brooks' *As Good as It Gets*). But his name disappeared from writing credits for nearly a decade. Press reports hinted he'd given up writing. In truth, he spent much of that time brooding over Hollywood's perception of him as an overpaid hipster party boy. "They didn't understand I wasn't doing it just for the money — I wanted to tell a good story," he says. "They saw me in a house full of supermodels, not a house full of books. They didn't know me."

For the record, the shelves in his home are lined with thousands of vintage paperback pulp novels. Black has been reading this stuff since he was a shy, introverted kid growing up in Pittsburgh — his dad, a printer, started him early on hard-boiled fiction — and the rhythms and patois of these detective stories are coiled in the dialogue of every Shane Black script. But after the Academy snub, Black decided to aim higher and write a movie with no mayhem — a romantic comedy. He toiled on it for years, seeking advice from Brooks, who'd become a mentor, but getting nowhere. In the end, he solved his script problems by adding a murder and a couple of detectives. It became *Kiss Kiss Bang Bang*, and Black liked it so much, he decided to direct it himself. Trouble was, nobody at that time wanted to hire Shane Black as a director. Nobody wanted to hire him as a screenwriter. "Nobody even wanted to read it," he recalls.

Almost nobody. Joel Silver, the flamboyant producer who'd worked with Black on *Lethal Weapon* and *The Last Boy Scout*, managed to scrape up $15 million for a budget. And then Silver found a star Black could afford on that pittance: Downey, fresh out of prison and all but unemployable, just happened to be dating Silver's right-hand person, Susan Levin (later Susan Downey). "When I'd go to Joel's office for a meeting, Downey was there all the time with Susan," says Black. "So we'd say: 'Hey, can you read these lines? We're doing a little read-through,' and Joel and I would look at each other and go, 'That's f—ing perfect.' "

Kiss Kiss Bang Bang turned out to be a twisty thriller filled with clever banter and cheeky, fourth-wall-breaking voiceovers. "F—, bad narrating," Downey apologizes to the audience after neglecting to reveal a key bit of information in the opening sequence. "Like my dad telling a joke. *Oh, wait, back up. I forgot to tell you the cowboy rode a blue horse.*" The film became a modern cult classic; Rotten Tomatoes gives it four stars. But in 2005, it slipped in and out of theaters nearly undetected. It was a big letdown for Downey — "It wasn't the coming-out party I'd thought it would be," he says, but his performance attracted the attention of director Jon Favreau, who just a few years later would fit Downey for a certain metal suit. "It ended up being my calling card to *Iron Man*," says the actor.

CONTINUED ON PAGE 75

GROOMING BY ANNA BERNABE AT ART DEPARTMENT. LEVI JEANS; JOHN VARVATOS SHIRT AND TOD'S SNYDER BLAZER AVAILABLE AT BLOOMINGDALES BEVERLY CENTER. *WEAPON, KISS:* WARNER BROS./COURTESY EVERETT COLLECTION. *WEAPON 2:* WARNER BROS./PHOTOFEST. *LONG:* NEW LINE CINEMA/PHOTOFEST. *IRON:* COURTESY OF MARVEL STUDIOS.



Fassbender as Magneto in the latest *X-Men* installment.

X-Men: Apocalypse

It might not be the end of the world, but Bryan Singer's latest supermutant sequel is so bloated and overblown, it almost makes you wish it were By Todd McCarthy

CAPTAIN AMERICA: Civil War and *X-Men: Apocalypse* are superhero extravaganzas with severe traffic-control problems. But while the former kept things flowing reasonably smoothly, the new film, arriving in theaters only three weeks later, is a midair collision. Narratively jumbled and jammed with so many characters that you give up keeping them all straight while simultaneously lamenting not seeing more of those you might actually want around, the fourth entry in the series Bryan Singer inaugurated 16 years ago feels like an attempt to shuffle as many mutants as possible into one movie. Series fans no doubt will have many bones to pick with the choices made here, but that won't stop the film from soaring at the box office; Singer's most recent franchise outing, *X-Men: Days of Future Past*, two years ago, was, with $748 million worldwide, the highest-grosser of the bunch.

X-Men: First Class, Matthew Vaughn's installment five years ago, worked actual world history — the Cuban missile crisis — into the franchise in arresting ways. Singer and screenwriter Simon Kinberg continue in that vein here, but less advantageously. The opening sequence, set in 3600 B.C. in the Nile Valley, looks like unused footage from *Exodus: Gods and Kings*, and, after a giant pyramid comes crashing down, the next 40 centuries flash by in a quick-cut, opening-credits montage.

As most fans already will know before opening weekend, the plot of the film centers on the rebirth of the godlike Apocalypse (Oscar Isaac, looking like an ornate member of Blue Man Group), who's been in hibernation for 5,600 years and, as of his reawakening in 1983, is nothing if not well rested. His powers appear so unlimited that it's questionable why he needs additional help to destroy the world. But even the strongest general requires an army, so he enlists the undeniably talented Magneto (Michael Fassbender), stirring his anger by taking him to Auschwitz and informing him that, "This is where your people were slaughtered." You don't need to be Claude Lanzmann to be appalled by the appropriation of this place and the memories it summons for a mutant summit meeting.

After much time has been given over to shuffling in a whole bunch of characters of dubious ability to help battle a villain whose evil has been maturing for several millennia, Apocalypse shows who's in charge by launching the world's entire supply of nuclear missiles, sending them tumbling into outer space. Then, for no logical reason, a really buff wild man with long, sharp claws and unkempt hair turns up — yep, Wolverine makes a totally token appearance.

Once Apocalypse begins fulfilling his promise to "wipe clean this world" by destroying cities — shown in the usual pornographic detail for this sort of film — the X-Men and Women go about saving the world. But the weight of so many characters defrays the impact, just as it deprives key veterans of the franchise, most notably Jennifer Lawrence (more often seen as Raven than the blue-skinned Mystique), much chance to contribute. *Apocalypse* is decidedly a case of more being less, especially when compared to the more interesting personal interactions in other Marvel franchises.

Opens *Friday, May 27*
Cast *James McAvoy, Michael Fassbender, Jennifer Lawrence, Oscar Isaac*
Director *Bryan Singer*
Rated PG-13, 143 minutes

PHILIPPE BOSSE/TWENTIETH CENTURY FOX

PROMOTION





1. CBS' Gayle King and CNN's Brooke Baldwin on the step and repeat. **2.** NY1's Pat Kiernan exiting the event with bags of the Four Seasons' iconic cotton candy, compliments of American Airlines. **3.** From left: Howard Appelbaum, Nielsen Entertainment president; Marcie Allen, MAC Presents president; Erin Crawford, Nielsen's senior vp of entertainment and GM of music; and Lisa Buckler, Nielsen's vp of marketing attend the New York Power event, of which Nielsen was an official sponsor. **4.** Citi, the official financial services sponsor of the New York Power event, celebrated honorees with dedicated portraits placed throughout the venue. **5.** Emmy-nominated comedian Billy Eichner on the step and repeat. **6.** Model Lais Ribeiro posed in the American Airlines GIF booth. **7.** American Airlines served custom cocktails as the official hospitality sponsor of the event.



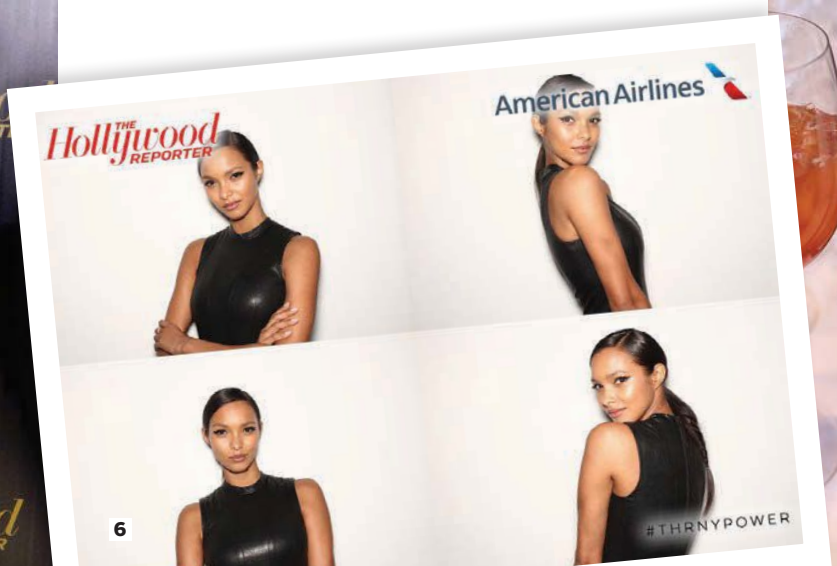


The Hollywood Reporter NEW YORK POWER EVENT

NEW YORK CITY

On April 6, *The Hollywood Reporter* published its sixth annual New York Issue, paying homage to the 35 Most Powerful People in Media and the city they call home. To celebrate the list, *THR* invited top New York players to The Four Seasons' Pool Room for an evening of cocktails, hors d'oeuvres and mingling with the city's biggest media moguls and stars, sponsored by American Airlines, Nielsen Entertainment and Samsung 4K SUHD TV. The event drew a powerful mix of network executives, designers, news anchors, actors and list-makers. Yahoo global news anchor Katie Couric, Hilary Swank, Monica Lewinsky, Conde Nast's Anna Wintour, Martha Stewart, CBS' Charlie Rose and *Today* host Hoda Kotb were among the VIP guests.







Alice Through the Looking Glass

Mia Wasikowska, Johnny Depp and Anne Hathaway return for an effects-heavy sequel that's more exhausting than exhilarating

By Sheri Linden

A SEQUEL TO TIM BURTON'S *Alice in Wonderland*, this James Bobin-directed feature is just as overstuffed a phantasmagoria of CGI and makeup as that 2010 film. Unfortunately, it's also talkier: Bypassing child-friendly charm for backstory psychology, its 3D dreamscape is weighted with yadda-yadda-yadda about being true to yourself, honoring family and being loyal to friends.

As *Alice Through the Looking Glass* kicks off its message-laden adventure, the title character (Mia Wasikowska) is a brave and capable ship's captain. Back in London but eager to return to the frothy fray, she learns she's facing foreclosure on her vessel thanks to a bit of desperate dealmaking by her mother (Lindsay Duncan) with the spiteful upper-class twit (Leo Bill) whose marriage proposal Alice rejected.

Putting aside her colonialist exploits, Wasikowska's Alice Kingsleigh is a convention-defying, self-actualized Victorian female. But in case we haven't sufficiently appreciated the depth of her fortitude and accomplishments, Linda Woolverton's screenplay informs us the word "impossible" is anathema to Alice.

Woolverton, whose revisionist reading of a femme-centric fairy tale had potent intensity in 2014's *Maleficent*, here puts her heroine on a time-traveling quest to rewrite history. At stake is the survival of Alice's friend the Mad Hatter (Johnny Depp), who's dying of depression and regret over his missing family, the specifics of their fate a tormenting mystery for him.

Depp is convincingly forlorn while maintaining the Hatter's otherworldly eccentricity, and Wasikowska has the requisite grit. But Alice's mission feels as manufactured as the story's whatsits and doodads, and Bobin struggles to infuse make-believe with emotion (something he managed winningly within the comic realm of 2011's *The Muppets*). The story, which has nothing to do with Lewis Carroll's episodic 1871 book beyond its title and a clutch of key characters, plays out as a blenderized mix of standard fantasy action and Burton-esque gothic-alia.



Depp's Mad Hatter calls on Wasikowska's Alice to help solve a family mystery. Inset: Bonham Carter returns as the rage-filled Red Queen.

Leading Alice away from home and back to Underland is the former caterpillar Absolem, now a blue butterfly voiced with plummy richness by the late Alan Rickman (to whom the film is dedicated). Other returning Brits deliver fine voice work as well: Matt Lucas (the rhyming Tweedles), Stephen Fry (Cheshire Cat), Michael Sheen (White Rabbit), Timothy Spall (Bayard the bloodhound), Barbara Windsor (Dormouse) and Paul Whitehouse (March Hare).

But center stage belongs to the psychodrama between the warring queens, played again by Anne Hathaway, in frosty pallor, and Helena Bonham Carter, a magnificent amalgam of digitally enhanced malevolence and wounded inner child. Her irascible Red Queen has a new ally this time around: Time himself, played by Sacha Baron Cohen. A sort of grim reaper with an Austrian accent, Time has ice-blue eyes, a man bun and a skull filled with clock workings.

At the center of Time's gloomy castle is the Chronosphere, a thingamajig that will take Alice back to the Mad Hatter's childhood, where she hopes to undo the disastrous events that aggrieve him. The Red Queen has her own reasons for wanting the gadget: world control, but also a deep-seated need to right a primal wrong from her childhood. The hopping across years reveals all-too-obvious parallels among the narrative strands.

Amid the frenetic back-and-forth, there's plenty to admire, if not to be truly wowed by, in the effects work and robust production design by Dan Hennah (*The Hobbit*). Stuart Dryburgh's cinematography showcases the exuberance of the sets and Colleen Atwood's costumes. If only the sensory overload were less fettered and more fun; *Alice Through the Looking Glass* is the stuff of revved-up mechanics, not magic.

Opens *Friday, May 27 (Disney)*
Cast *Johnny Depp, Anne Hathaway, Mia Wasikowska, Helena Bonham Carter*
Director *James Bobin*
Rated PG, 108 minutes

DEPP: PETER MOUNTAIN/DISNEY. BONHAM CARTER: COURTESY OF DISNEY.

The Officers
and
Members of
Local 33

Extend Our Most Sincere Gratitude
to the Producers, Cast, and Crew
of

American Idol

It was an Honor to have joined you
on this Fifteen Year Journey into
Television History

YOU'RE OUTRAGED BY THIS?



BUT NOT THIS?



IT'S NEVER OKAY TO MOCK
SOMEONE WITH A DISABILITY

For more on why the word
"retard" is hurtful visit
FamilyMemberInc.org

BLACK
CONTINUED FROM PAGE 71

Black dealt with the disappointment by partying harder than ever. "I used to get away with drinking," he says. "I could say, 'I'm going to have two drinks tonight, and I'm going to stop there.' But somewhere around that time, I lost the ability to stop." Around the same time, there also was a messy breakup with a girlfriend, Sonya Popovich, who filed suit against Black claiming, among other things, that during a cocaine-fueled meltdown, Black had aimed a gun at her and fired into a wall. Black denied the allegations and countersued, asking a judge to order a mental exam of his ex. "I did a lot of drugs before I got sober," says Black. "I thought I was so attractive and so cool, but I realized when the booze was gone and the baggy was empty, everyone was off to another party." That romantic misfire, among others, has kept Black single and wary of relationships. "I'm cynical about the type of girl that swirls in the Hollywood community," he says.

In 2008, he hit rock bottom and decided to make some changes. Black emptied the liquor cabinet, flushed the baggies — and began writing again. He ground out a few projects over the next two years. And then, in 2010, the phone rang. "It was Robert Downey Jr.," says Black. "He told me, 'I want you to write and direct an *Iron Man* picture.' And everything changed again."

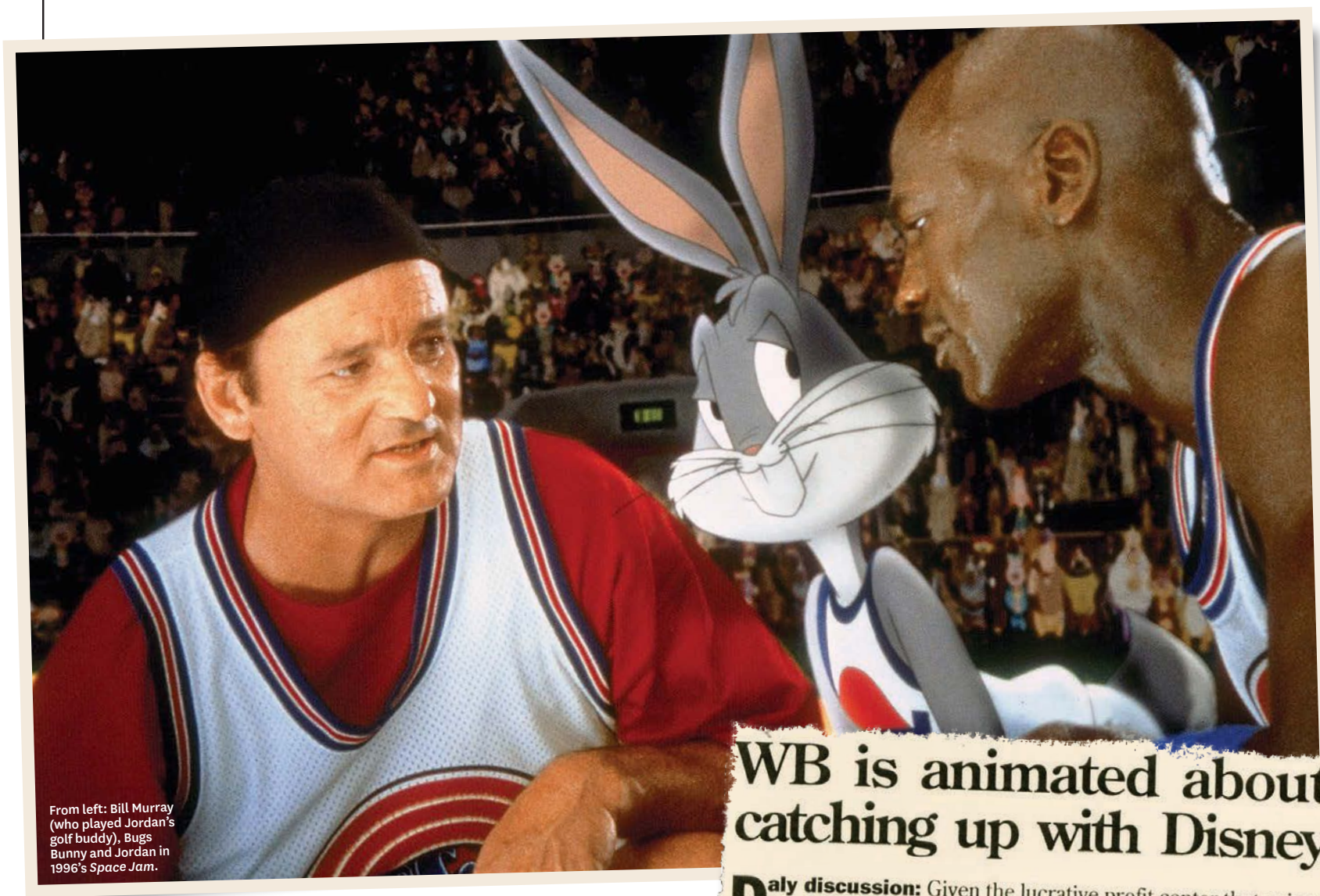
BAD NARRATING, BUT GO BACK to the early 2000s, to the part where Black finished the *Kiss Kiss Bang Bang* script but couldn't get anyone to read it. Black decided to pass some time by noodling around with a script idea with his friend and sometime writing partner Anthony Bagarozzi. Neither had a clear idea of what they were writing — detectives in L.A. was about all they had to go on — but they started churning out scenes to see what would happen. "Shane would write a scene and send it to me, then I'd write a scene and send it to him," says Bagarozzi. "That's how Shane works. He just writes a bunch of scenes and sees what fits." Over time, they found themselves working on an homage to the gumshoe novels they both worshipped: *The Nice Guys* was born.

The project got sucked into a crazy development vortex. It was a feature film set in contemporary Los Angeles, then a TV show that CBS considered and finally a feature film set in the 1970s. "The Hollywood sign was crumbling, and nobody was bothering to fix it," says Black of the time. "L.A. was this sort of Sodom and Gomorrah-type smog-laden porn pit. For the setting of a detective story, how much better can you do?" Hollywood, however, still wasn't lining up to be in the Shane Black business, especially because he insisted on directing the movie himself. So the script sat in a drawer for most of a decade.

But Downey's call in 2010 *did* change everything. "Shane was one of my lifelines while making the first *Iron Man*," says the actor. "I would call to ask him about the script and dialogue. He was probably reading a noir paperback while we were talking, but his suggestions were brilliant." It was a risky move putting an inexperienced director behind the wheel of a $200 million Marvel franchise, but it paid a karmic debt. After all, Black had taken a chance on Downey when nobody else in town would. It all worked out in the end: *Iron Man 3* made $1.2 billion worldwide. Sure, some Marvel purists complain about Black's interpretation of the comic book's beloved bad guy — "Two days ago, I got a meme showing me being ass-raped by The Mandarin," reports Black — but he finally was in demand again.

So much so that Silver dusted off the first Shane Black script he could find. The producer raised $50 million for the budget of *The Nice Guys*, sold distribution to Warners and reeled in one of the most in-demand actors of this decade, Gosling. To lure Crowe to the project, Black flew to Crowe's home in Australia to make the pitch in person. "I offered him a drink," says Crowe, recalling their meeting in his living room. "Shane said no, he didn't want one. I asked him why not, and he said, 'Oh, you know, you have one drink, and the next thing you know you're in handcuffs.' I thought, 'Hmmm, I like this guy. He's sharp.' "

When the film screens May 15 at Cannes, it'll be a sort of homecoming for Black. He last strolled the Croisette back in 2005, when *Kiss Kiss Bang Bang* debuted. But for all the hard lessons he's learned over that up-and-down decade, Shane Black remains Shane Black. "Are you going to Cannes?" he asks at the end of the interview. "The parties are really great." THR



From left: Bill Murray (who played Jordan's golf buddy), Bugs Bunny and Jordan in 1996's *Space Jam*.

In '96, Looney Tunes and Jordan Were a Dream Team

IT HELPED THAT *SPACE JAM* had as its star the then-33-year-old Michael Jordan — whom the NBA itself calls "the greatest basketball player of all time" — shooting hoops with Bugs Bunny, Daffy Duck and Elmer Fudd. That winning combination led the 1996 family movie to become a $230 million blockbuster smash. (It also allowed *The Hollywood Reporter* to begin its review by saying the film lets the Chicago Bulls star "prove that Dennis Rodman is not the only Looney Tune he can play with.") *THR* recently broke news of a sequel that will have LeBron James, 31, filling Jordan's Nikes and *Star Trek Beyond* helmer Justin Lin behind the camera. But the original film was all about Warner Bros. getting an animation division off the ground. It would be moving into a territory then dominated by Disney. (The unit's next film, the entirely animated *Quest for Camelot*, fizzled.) Producer Ivan Reitman says every week he'd have a meeting with Warners co-chairman Bob Daly, who would remind him that Looney Tunes characters were the "studio's crown jewels — those were the words he'd use." *Space Jam*'s plot was that Bugs and company needed to defeat the Monstars alien basketball team to avoid serving as perpetual attractions at Moran Mountain, a galactic theme park. "The key was getting the tone to hold so it works for kids and adults," says Reitman. "That was the line we were walking." As for the sequel, the original film's director Joe Pytka has this advice: "Don't do it. It's doomed. Michael Jordan was the biggest star on the planet." His point being that James already has been eclipsed by Steph Curry, and it will be at least two years before the film can be completed. "When we did *Space Jam*, there was a perfect storm of players and ex-players available — Larry Bird, Charles Barkley, Patrick Ewing," says Pytka. "They all had a persona that complemented the film. There are none around like that now." — BILL HIGGINS

WB is animated about catching up with Disney

Daly discussion: Given the lucrative profit center that animation is for Disney, it's understandable that Warner Bros. — with its rich 65-year history in animation — is moving aggressively on several animation fronts.

"Bugs Bunny to us is like Mickey Mouse is to Disney," said Robert Daly, co-chairman and co-CEO with Terry Semel of Warner Bros. and the Warner Music Group. Daly pointed out that the studio's Bugs Bunny-Road Runner Show has been playing on network TV for the past 25 years and that other animated Warners characters are seen on various cable

The Hollywood Reporter, Vol. CDXXII, No. 15 (ISSN 0018-3660; USPS 247-580) is published weekly except for combined issues in the 2nd and 3rd week of March, the 3rd and 4th week of April, the last week of June, the first 2 weeks of July, the first 2 weeks of Sept., the last week of Oct., the 1st week of Nov. and the last 2 weeks of Dec., with 13 special issues: Feb (1), June (3), Aug. (3), Oct. (1), Nov. (3), and Dec. (2) by Prometheus Global Media LLC, 5700 Wilshire Blvd., 5th floor, Los Angeles CA 90036. Subscription rates: Weekly print only, $199; weekly print and online, including daily edition PDF only, $249; online only, $199; digital replica of weekly print, $199. Single copies, $5.99. Periodical Postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send all UAA to CFS. Non-Postal and Military Facilities send address changes to The Hollywood Reporter, P.O. Box 125, Congers, NY 10920-0125. Under Canadian Publication Mail Agreement No. 41450540 return undeliverable Canadian addresses to MSI, PO BOX 2600, Mississauga, On L4T 0A8. Direct all other correspondence to The Hollywood Reporter, 5700 Wilshire Blvd., 5th Floor, Los Angeles, CA 90036. Prometheus Global Media, LLC: Vice President, Human Resources: Angela Vitacco. Advertising/Editorial Reprints: Reprints of editorial or ads can be used as effective marketing tools. For details, please contact Wright's Media: (877) 652-5295 or e-mail at pgm@wrightsmedia.com. Permission: Looking for a one-time use of our content, as a full article, excerpt or chart? Please contact Wright's Media, (877) 652-5295; pgm@wrightsmedia.com. Subscription inquiries: U.S. call toll-free (866) 525-2150. Outside the U.S., call (845) 267-4192, or e-mail subscriptions@hollywoodreporter.com. Copyright ©2015 Prometheus Global Media, LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means — electronic, mechanical, photocopying, recording or otherwise — without the prior written permission of the publisher. THR.com PRINTED IN THE U.S.A.

WARNER BROS./PHOTOFEST

ADVERTISEMENT

Fresh New Look. Different Sound. Same Upbeat

Attitude!

BEHIND THE SCENES WITH THE FACE OF SKECHERS ORIGINALS — GRAMMY WINNER MEGHAN TRAINOR

Skechers is a family business with footwear that appeals to families. How did that effect your decision to join Skechers?
I love my family and I love that they're here on set. The president of Skechers and his daughter come to say hi. Even the Skechers team bring their daughters and I love that. It makes me feel like I'm not just as some set dancing trying to be a superstar. It feels like we're having fun, so that's what I love about the Skechers family.

How does it feel to be the face of Skechers Originals, the new line of retro sneakers?
My entire first album was pretty retro, so I think it's perfect. I love that Skechers is so easy and they let me have ideas which is very cool. Not a lot of companies will do that. I can't wait to travel the world and actually see my face in the Skechers stores – it still blows my mind. It's an honor and a pop star's dream to see big pictures of yourself blown up with a global brand like Skechers.

You recently performed with another Skechers brand ambassador, Demi Lovato. Do you have plans to pair up again?
I would love to do a duet with Demi! I'd love to write a song with her because she recently told me that she writes her songs. It would be great to sit down and pick her brain, write songs and sing with her. I remember when I first saw Demi's Skechers commercial, so when they asked me to be in this new #MTrainSkechers campaign I was like "I'm going to be as cool as Demi!"

Tell us about your upcoming album.
This album is very different. The new songs are more urban and hard, and hit you in your face with a little bit of funk and I love that! It's a new side of me, it's MTrain and I can't wait to show the world what I've got.

"I CAN'T WAIT TO TRAVEL THE WORLD AND SEE MY FACE IN SKECHERS STORES – IT STILL BLOWS MY MIND!"



Skechers new line of retro sneakers.

Meghan rocked Skechers Originals OG 85 Hollywood Rose sneakers on set.

We'd like to make a toast.



We congratulate our friend and client

MATT **MOY**

and fellow cast and crew members on
100 episodes (and counting) of his hit series

2 BROKE **GIRLS**

BELL AND
COMPANY
PERSONAL FINANCIAL MANAGERS

212.949.6700 bellandcompany.com

Putting Your Financial House In Order.